



THE UNION
OF
ARCHITECTURE, SCULPTURE,
AND
PAINTING.

THE

AMERICAN

LIBRARY



Drawn by P. Williams.

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MONKS ROOM, & GALLERY
HOUSE OF J. SOANE ESQ. LINCOLN'S INN FIELDS.

Proof

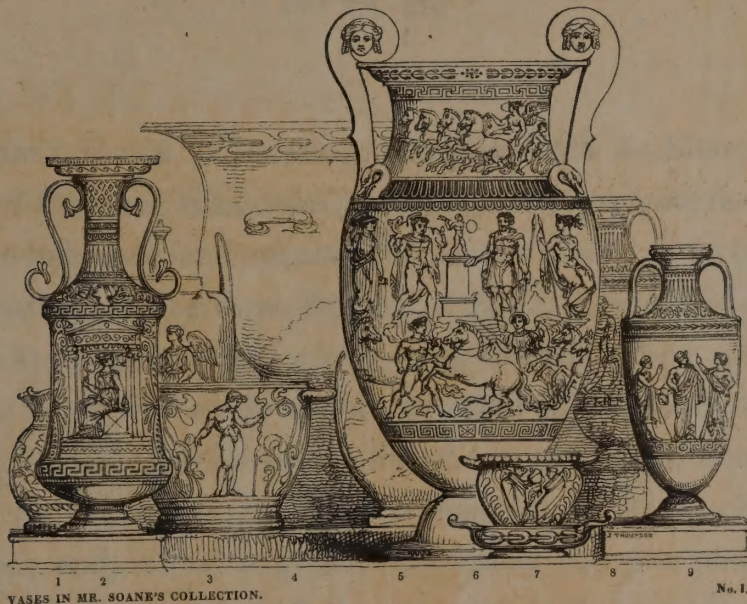
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THE UNION
OF
ARCHITECTURE, SCULPTURE, AND PAINTING;

EXEMPLIFIED BY A
SERIES OF ILLUSTRATIONS,
WITH
DESCRIPTIVE ACCOUNTS OF THE HOUSE AND GALLERIES
OF
JOHN SOANE,
PROFESSOR OF ARCHITECTURE IN THE ROYAL ACADEMY—FELLOW OF THE ROYAL SOCIETY AND SOCIETY OF ANTIQUARIES,
ARCHITECT TO THE BANK OF ENGLAND, ETC.



BY JOHN BRITTON,
F. S. A., F. R. S. L., ETC.

'TIS NOT TIME LOST, TO TALK WITH ANTIQUE LORE,
AND ALL THE LABOURS OF THE DEAD: FOR THENCE
THE MUSING MIND MAY BRING AN AMPLE STORE
OF THOUGHTS, THAT WILL HER LABOURS RECOMPENSE.
THE DEAD HOLD CONVERSE WITH THE SOUL, AND HENCE,
HE THAT COMMUNETH WITH THEM, DOTH OBTAIN
A PARTIAL CONQUEST OVER TIME.

BULL'S "MUSEUM."

LONDON:

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M DCCC XXVII.

THE UNION

REGISTERED, SCULPTURE AND PAINTING

OF THE

ROYAL SOCIETY OF MEDICAL AND NATURAL HISTORY

OF THE

BY JOHN H. WATSON

E. and C. Whittingham, Chiswick.



TO
HIS MOST SACRED MAJESTY
GEORGE THE FOURTH,

KING OF GREAT BRITAIN,

ETC. ETC. ETC.

SIRE,

THE intimate "Union of Painting, Sculpture and Architecture," like the Union of the three Kingdoms, is calculated to promote the interests, augment the influence, and enhance the powers of all. As in our wisely-framed Constitution, the three degrees of King, Lords, and Commons tend mutually to protect and give energy to each other, so the three Sister Arts, by cordial co-operation, promote the harmony and dominion of the whole. Architecture, like the monarch, is, however, the head, and paramount power. In proportion to its merits will be its influence; and, whilst it generously fosters and provides alike for the wants and the luxuries of the other two, it guarantees its own usefulness and dignity.

At this auspicious epoch, when peace prevails over Europe, and the Fine Arts of the English School are making rapid advances in the career of fame, it is well known that Your Majesty will graciously encourage every literary and graphic essay that is calculated to do honour to its author and to the country.

Under Your Majesty's fostering auspices, we may fairly anticipate, that, whilst the Metropolitan and Country Palaces of the Kingdom are rapidly advancing in execution, they will arouse a spirit of emulation and good taste, which may tend to exalt the character of its Artists in the estimation of other empires, and place them in proud comparison with the most illustrious names of antiquity. If the talented men of a kingdom be regarded as the satellites of its greatness and glory, they can never shine so resplendently, as when warmed and enlightened by the vivifying powers of royal taste and patronage.

Sanctioned and commanded by Your Majesty, Mr. Soane designed and erected the splendid Royal Gallery to the House of Lords; and under the immediate patronage of Your Majesty's revered Father, the same Architect made a magnificent design for the two Houses of Parliament, which would have been erected, but for the expensive wars which had impoverished the country at the time it received the royal and ministerial sanction.

With sentiments of respect and duty,

I subscribe myself,

YOUR MAJESTY'S

Obedient Servant and Subject,

JOHN BRITTON.

APRIL 23, 1827.

PREFACE.

As the construction and arrangement of the honey-comb manifest the instinctive sagacity of its uneducated builder—as the position and formation of the dwelling of the beaver evince a degree of skill and foresight almost rational—as the geometric symmetry of the spider's suspended and outstretched web shews the cunning of its wily weaver—so does the house of the Architect, the gallery of the Painter, and the library of the Author, exhibit some prominent characteristic trait of its respective owner. Instead of vainly attempting to prognosticate the ruling passion and character by phrenological bumps, or craniological organs, we shall find a better and surer criterion of judging man, by referring to his domestic habits and associations. “Tell me your company, and I'll tell you what you are,” is an old proverb, full of truth and meaning: it is a better motto to a man's biography than either phrenology, or physiognomy, ever furnished. It is not, however, by his fellow associates only, that we are to estimate the character of an individual: his books, pictures, statues, curiosities, horses, dogs, living animals, and quiescent chattels, are so many outward signs of predilections and partialities. To the Artist and to the Author, works of art and of literature are indispensable: they are necessary monitors, companions, friends. They are the depositories of wisdom; the legacies bequeathed by genius and talent to advance science and perpetuate information. By these we hold converse with Raffaele, Michael Angelo, Vitruvius, Shakspeare. We consult them for information: we associate with them for pleasure. In what they have said, we recognise the progress and effect of their studies: in what they have done, we behold evidences of their own experience engrafted on acquired knowledge. Hence libraries, and collections of works of art, are of inestimable value. They bring to “our own homes and bosoms” the learning, the talent, and the taste of distant nations and of distant ages.

National Museums, as well as national libraries, are of incalculable worth. They not only serve to rescue many important and valuable objects from oblivion, but

give them a permanent abode, protection, and interest. When we survey the contents of the British Museum, for instance, we are both astonished and delighted at the number, variety, and value of the articles there concentrated. In seeing what has thus been done, we cannot be too grateful to the individual who laid the foundation—who formed the nucleus—which has at length attained such magnitude and interest. Before the time of *Sir Hans Sloane*, i. e. about eighty years ago only, there was no public museum in England; but that enlightened and zealous collector having expended about fifty thousand pounds in accumulating a mass of natural and artificial articles of rarity and value, directed, by his will, that the same should be offered to the Government for twenty thousand pounds, for the purpose of founding a national repository. This offer was fortunately acceded to, and, by the generosity of individuals and the liberality of the nation, the collection has since been augmented to its present extent. It is, however, a singular fact, that the original Museum did not contain one *architectural* fragment; no specimen either of Egyptian, Grecian, or Roman building: nor does it appear, by the printed list, that it ever included any examples of fine sculpture. It was not, indeed, till very lately that this establishment acquired any architectural specimens. The late Mr. Henry Holland offered it a collection of this class, but it appears that the Trustees did not understand or appreciate the value of the articles; as they were refused. A better taste dawns on our own times; for the Townley and Elgin marbles, now deposited there, are highly estimable, both as objects of antiquity and of beauty. It does not appear that either Inigo Jones, Sir Christopher Wren, Vanbrugh, or the other architects of that age, thought it necessary to collect real specimens, or fragments of Grecian or Roman architecture. The illustrated publications of Wood and Dawkins, in their “Ruins of Palmyra and Balbeck,” fol. 1753, made the English architect familiar with some noble specimens of Roman art, but the delineations of Grecian works, before the time of Stuart, were imperfectly and unsatisfactorily executed. The valuable exertions of that artist and Revett, in their “Antiquities of Athens,” gave a new impulse to the architecture of this country, and even to that of France.

Whatever has been effected by those, and by other architects, is very inconsiderable, when compared with the acquirements and labours of the Gentleman whose museum and collection are briefly noticed, and imperfectly illustrated, in the ensuing pages. With that enthusiasm, which belongs only to real genius, he visited Rome in his youthful days, and having measured and drawn many of its antient buildings, returned home with his mind enlarged, and his portfolios well stored: he also

imported fragments of, and casts from, some of the finest works of art in that classic capital. The collection, once commenced, soon augmented, and has now attained an extent and value, perhaps unrivalled by any private gallery in the universe. Though of a miscellaneous nature, and embracing specimens from nearly all the civilized nations of Europe, the whole has an immediate reference, either to architecture or to some other branch of the fine arts. From Egypt, Greece, and Italy,—from France, Germany, Russia, and Great Britain, selections have been made, and we shall here find evidences of the arts or literature belonging to, or characteristic of, each of those nations.

Many years' intimacy with Mr. Soane, and more years' partiality for architecture in particular, and for the fine arts generally, may be adduced as motives for undertaking the Essay which is at length submitted to public candour and criticism. Aware of the difficulty and delicacy of commenting on the professional designs of a living artist, and a friend—of the seeming impracticability of being strictly impartial, and unreservedly candid, I have often questioned my own judgment, scrutinised my own feelings and opinions, and have therefore sought the approving sanction of those confidential friends, in whose kindness and candour I could confide. In this class is Mr. W. H. LEEDS, whose lucubrations form a large portion of the ensuing pages; and who has bestowed much attention on the subject of architecture, by studying it with a devotedness not very common in an amateur, nor, unfortunately so general as could be wished, in the members of the profession.

The mind is commonly prejudiced in favour of those forms and features of design with which it has acquired familiarity. Hence have arisen schools, systems, styles, or peculiarities which distinguish the scholars of certain masters, and the artists of a particular age or place. These prejudices occasion continual differences of opinion on all the productions of fancy. An article, or form, unequivocally approved, and even highly praised by one person, will be censured by another. There is no criterion of taste. Inigo Jones, Wren, Vanbrugh, and even Batty Langley, have had their panegyrists and their censors: the works of each have been as harshly condemned by some as they have been indiscriminately praised by others. Varied and conflicting criticism will ever follow novelty in art and literature; and in proportion as an artist or author manifests originality and independence of thinking and invention, will he be assailed with critical animadversion and even satire. Although all eagerly seek for novelty, and the want of it is harshly condemned, yet when produced, it is generally assailed as innovation, or as arrogance. The public,

i. e. the great bulk of mankind, cannot comprehend or properly appreciate it. Every small remove in the high and beaten track of improvement is understood and applauded; but the man of daring and original genius, who invents something truly new, and even truly fine, will be surrounded by swarms of the wasps and hornets of criticism. Should his nerves and skin be as strong as his genius is original, he may defy the stings of the buzzing tribe; but it too frequently happens that the bodily as well as the mental feelings of men of genius are, like the sensitive leaf, all irritability. Animated and highly excited by hope, and the prospect of fame, they are not merely depressed, but some of them are almost driven to madness by the censure of the public press. The aspiring architect is peculiarly circumstanced, in his professional career: he is required to produce something original, and yet, by the same authority, is required to have classic precedent for all his designs; he is expected to manifest the genius of the accomplished artist, and also expected to imitate the standard works of either the Grecian, the Roman, or the Christian architects of former ages. Nothing can be more absurd, and nothing can be more hostile to novelty, originality, and merit. It is therefore the duty of every true lover of art, and of every literary character, to oppose this system,—to contend for the independence of genius—to advocate the cause of English professional men, and endeavour to inculcate maxims of wisdom and good taste in their employers.

Let us briefly narrate the travels, or adventures, of Architecture. It will embrace, in its annals, the history of civilization and the revolutions of art. In the olden times it may be said to have grown from infancy to strong, sturdy, and solemn manhood, in Egypt: whence it emigrated to Greece, and there assumed a brighter and more elegant aspect, corresponding with, and congenial to, the climate and country. Thence, attached to the triumphal car of conquest, it was conveyed to the imperial city of Rome, where, after breaking the bonds of thralldom, it became more gay and fanciful. It alternately directed its talents and powers to aqueducts, bridges, temples, theatres, and villas; was solemn or gay, grand or pretty, as judgment or caprice directed. Forsaking its heathen tenets and habits, it travelled over the western part of the world, and seemed to have acquired an inherent caprice and restlessness of character, by a perpetual change of scene. Entering a monastery, it turned *Christian*, assumed the cowl or the mitre, the pilgrim's scrip and cockle hat, or the crusader's shield and lance, as time and place demanded:—raised churches, abbeys, and castles with almost the rapidity of enchantment, and nearly with as

much fancy and variety. Meeting with a tyrannic and murderous monarch in England, it was paralysed for a long series of years, and was shifted about from prisons to hospitals, and thence to workhouses. After being oppressed and degraded, it may be said to have revived in Italy, if not in all its pristine grandeur and purity, at least in a form still retaining much beauty, and in other respects well adapted to the wants and habits of modern times. The system then formed has, with more or less modification, since prevailed in the rest of Europe; yet, at the present day, Italy, although still attractive both from its remains of antiquity, and from the structures erected by its Buonarottis and Palladios, must yield the palm to transalpine countries. During the present century more has been done for architecture in England, France, Germany, and Russia, than in the south of Europe. Content with their former treasures and the fame acquired by them, the Italians do not appear very ambitious of fresh laurels in this art; while London, Paris, various cities in Germany, and the two capitals of the Russian empire, daily exhibit new and magnificent structures rising up within them,—edifices uniting classical elegance, or richness of detail, with infinitely greater variety of design, than those even of antiquity exhibit. Berlin and Munich may both be specified for the noble and extensive buildings, either recently completed, or still in progress; and which will confer lasting honour on the names of Schinkel and Klenze. If, too, we may credit report, a colossal church has been commenced at Moscow on a scale of stupendous, nay, almost incredible magnitude, it being asserted that its height, when completed, will be seven hundred and seventy feet!

It cannot be irrelevant to our present subject to make a few remarks on the mutual obligations that art and exalted patronage owe to each other; and to point out some eminent instances wherein a reciprocity of glory has resulted from the union. Wherever the latter has been exercised with kindness and discrimination, the former has repaid the obligation by conveying part of its own reputation to the patron. The names and characteristics of Pericles and Phidias, of Southampton and Shakespeare, are ever associated; and whilst the head and heart are delighted and instructed by the mental attributes of the immortal artist and the author, they are equally ready to yield their full share of gratitude to the monarch and to the nobleman who patronize and appreciate genius.

The art, as well as the science, of architecture, is an exhaustless subject for study and admiration: it is susceptible of perpetual improvement. It has exercised the inventive faculties of men of pre-eminent talents, both in antient and in modern

times; and it will continue to reward unborn genius by its honours and its fascinations. Hence cities have been reared in lands previously desolate, and palaces constructed to adorn them; whilst churches, castles, and public edifices have progressively risen into notice by the fostering sun of patronage shedding its benign rays on the latent faculties of man. Many sovereigns of Egypt, Greece and Rome have their names enshrined in the annals of history and poetry, more on account of the buildings they erected, and the arts they cherished, than for any conquests they made;—more by promoting the welfare and happiness of man, than for spreading desolation and misery around his habitation.

Among the illustrious worthies of antiquity, whose names will descend to distant ages, and be honoured in all, we find the following duly enrolled in the annals of history:—Dido and Solomon, who lived above one thousand years before the time of Jesus Christ—the first raised Carthage, and the second built the most famous temple in the world. To Themistocles, Athens owed its re-edification, after being nearly destroyed by Xerxes; and Pericles erected its chief sacred edifice, the Parthenon. The warlike Alexander gave origin and his name to the city of Alexandria. Pyrrhus caused the town of Berenice to be raised in honour of his consort. The city of Corinth owes its creation to Julius Cæsar, who likewise augmented and embellished Paris. Under the dominion and patronage of Herod, the Temple of Jerusalem was rebuilt; and the city and country were at the same time adorned with many stately edifices. The name of Augustus and the magnificence of Rome are intimately associated; whilst those of Trajan, Hadrian, and Constantine are connected with, and dignified by the remains of noble edifices, now in ruins. Julian was proclaimed emperor at Paris, and afterwards testified his regard to that city by augmenting and embellishing its public edifices and making it the seat of government. Many other names might be cited to adorn this list. England has hitherto been either indolent or unfortunate in its career of fame: Architecture and the fine arts have been struggling in the trammels of trade, and seem to have worked by the square foot. Charles the First was well disposed towards both, and patronised a Jones, a Rubens, and a Vandyck—names that would reflect honour on any age or country. In that monarch's reign, London was a tasteless mass of timber huts and dwellings; a calamitous but useful fire nearly consumed the whole, in 1666. Charles the Second and his Architect, Sir Christopher Wren, were desirous of rebuilding it in a plan and style that would have conferred honour on both; but the people were not capable of appreciating the advantages of space, symmetry, and

beauty. A favourable opportunity was lost—for houses, halls, and churches were rapidly and promiscuously raised, regardless of public accommodation or public ornament. Fortunately for the age we live in, the spirit of improvement and taste has deigned to visit London. Every branch of art and science has made rapid advances; public benefits and comforts are consulted in the streets and squares, whilst luxuries and the refinements of life are promoted within the houses. Architecture, sculpture, and painting are now more encouraged and appreciated than at any other epoch of the English annals: palaces and public works are building to adorn the metropolis; and it will be the grateful task of future historians, to associate the name of George the Fourth with the advancement of art, science, and literature; and with the blessings of peace and national prosperity.

THE ensuing pages have been written rather with a view of giving general sketches of the features and contents of Mr. Soane's house, than of furnishing a catalogue raisonné. At first it was my intention to have attempted such a catalogue, with descriptive notices of the various and numerous articles of art, virtu, and literature with which it is stored; but a short essay soon impelled me to change that plan for the one now adopted. The former would have extended to at least two large quarto volumes, and thus have been merely a book for reference, and not for reading. It has been my aim to give it the latter character, and impart some degree of interest to the essay, by advocating and asserting the claims of architecture to proper distinction—by shewing its capabilities, and by enforcing the necessity for private gentlemen to study its principles and its powers. That honours and riches have crowned the career of some of its professors, we have proofs; and that many men of acknowledged talents and worth have been neglected and even ill-treated, we could readily demonstrate: it would not be difficult to point out the causes and to prognosticate the consequences.

ARCHITECTURE, as an art, has not been treated fairly and liberally in this country. In the Royal Academy it has been, and still is, slighted: by public bodies it is regarded as a trade, and put up to speculative competition. In the erection of a fine metropolitan street, as well as in the designs for many new churches, it has been crippled or sacrificed to mis-judged economy. Some of the great public edifices of

the country are abridged “of their fair proportions,” or deprived of their finer ornaments from this motive or pretext—and thus the taste of the architect is impeached, and the English character traduced. These considerations, and the daily evidence before our eyes of failures and degradations in this noble art, show the necessity of speedily founding an

ARCHITECTURAL ACADEMY,

wherein the elements, the art, and the science of Architecture might be taught—where able professors might be supported and rewarded—wherein models, casts, drawings, books, &c. might be preserved,—where emulation and talent would be placed in laudable competition, and find their proper level and reward ;—and where diplomatic honours should be conferred on ability, and be its passport to the world. On this subject I have employed much reflection, and for the furtherance of it have matured a plan which it is my intention, at no distant time, to lay before the public. For whilst societies are established for the promotion and protection of mechanics,—of painters, sculptors, and of authors,—and at a time when a new University is advancing to adorn and benefit the metropolis, by improving literature and science, it is almost indispensable that Architecture should enforce her claims and establish her character. If the professional man, the sincere patron, and the zealous amateur, will promptly and cordially unite in the cause, it may easily and speedily be carried into effect. The chief obstacles to encounter are jealousy and theory: for there is no good without alloy. The Architect must forego all temporary views of his own, and concede to a public object and a public benefit: indeed, every person who cannot dispossess himself of private and sinister motives, and enter upon the subject zealously and impartially, will be unfitted for management, and will rather retard than advance the progress of a plan which is calculated to place Architecture, and its enlightened professors in their proper station among the highest class of the Arts and Artists of the country. Wishing to render this plan as efficient and unobjectionable as possible, it will give me much pleasure to receive the suggestions or co-operative assistance of any professional or private gentleman who may be inclined to communicate on the subject.

J. BRITTON,

17, BURTON STREET, LONDON.

ANALYTICAL CONTENTS OF THE VOLUME.

TITLE with Vignette—*Views of Vases.*

DEDICATION, to the King.

PREFACE, embracing remarks on intellectual associations and characteristics—Museums and architectural collections—Qualifications for writing this volume—Causes of prejudice—Originality liable to severe criticism, particularly in an Architect—Travels of Architecture—Art and patronage—Honours conferred on Architects of antient times—Explanation of the present work—ARCHITECTURAL ACADEMY, p. vii to xiv.

CHAP. I. Remarks on design, arrangement, decoration; principally as relating to interior architecture and its embellishments—painted glass, mirrors, and ornaments, p. 1 to 23.

CHAP. II. Description of the general arrangement of Mr. Soane's house, with brief remarks on the fitting up and decoration of the different

apartments, referring to the accompanying illustrations, p. 24 to 30.

CHAP. III. Detailed descriptions of the different apartments, viz. the Vestibule and Staircase—Eating-room and Library—Breakfast-room, Passage,—Cabinet, Museum,—Vestibule to, and Picture Cabinet,—Dressing-room, and Study:—*In the Basement*—the Monk's Parlour and Cemetery: Corridor, Sarcophagus-room, Drawing-rooms, with reference to the sections and perspective views, p. 30 to 48.

CHAP. IV. Brief essay on the contents of the house, classed under the respective heads of—1. Egyptian Antiquities; 2. Grecian; 3. Roman; 4. Pictures and Drawings; and 5. Books.——Mr. Soane's style of design illustrated in the *National Debt Redemption Office*—and *Royal Gallery, House of Lords.*

A LIST OF ENGRAVINGS, WITH REFERENCES AND NOTICES.

* * * The reader is solicited to figure the Plates according to the ensuing List—as there are errors in the engraved numbers.

PLATE I. PLAN OF THE GROUND FLOOR, and of the two adjoining houses, pointing out the relative situations and forms of the different apartments. A cursory view of this plan will indicate the variety, picturesque arrangement, apparent complexity, but symmetry of the whole floor. A. A. Porch and arcade projecting before the house; B. Vestibule; C. Arched recess; D. Staircase, lighted from above; E. E. Eating-room, forming part of F F, which may be called the principal library; G. Breakfast-room; H. Cabinet study, with fragments of Grecian architecture, bronzes, &c.; J. Dressing-room, with windows to two courts; K. Closets, or passage to Museum, R, which is beneath the clerk's office, and communicates with a more lofty part of the Museum, Q. This is open from the basement floor to a domical lantern light. At P. is a cast of the statue of Apollo, to the left of which are three recesses with glazed book-cases, filled with an illustrated Pennant and other valuable books. O. A passage gallery, filled with various vases, casts, fragments, &c. with a coved sky-light, and an opening in the floor, to the catacomb beneath. At M. and N. are closets with bookcases, models, &c. S. Vestibule, filled with architectural fragments and casts. T. Picture Gallery, with

folding screens on three sides, a lantern light in a highly enriched ceiling, and opening by two pairs of large screens, or doors, to a lofty gallery, U, and window filled with stained glass, V. At W, X, and L, are two courts, that to the east adorned with ruins of arches and architectural ornaments from the dilapidated palace of Westminster, forming a sort of monk's cemetery, whilst that at L is enriched with several fragments of Grecian and Roman architecture. At T. is a door-way to a back street, and stairs to the basement floor, which will be described in noticing Plate VIII. Z. Is a Picture Gallery, with sky-lights, a suspended ceiling, and bay window, now forming part of the house No. 12.

PLATE II. Elevations of the four sides of the LIBRARY, and EATING-ROOM, forming one apartment, and adorned with pictures, vases, book-cases, &c.

PLATE III. Sections and elevations of two sides of the BREAKFAST-ROOM, shewing the form and design of its domical ceiling, with central lantern-light and two coved sky-lights at the ends; also the manner in which it is fitted up. The junction of this apartment with the Museum is displayed in

PLATE IV. (erroneously figured VII.) which gives a section of that part marked Q in the plan,

and shews the style of design and adornment of this very unique place. The scenery and characteristic features of this room, or series of rooms, are represented in the four following prints.

PLATE V. A view from the basement floor, in which the sarcophagus is placed, with several fragments arranged around.

PLATE VI. A view from one angle, looking towards the Breakfast-room, and representing a series of marble vases, fixed on a balustrade, and numerous architectural and sculptured fragments attached to the walls.

PLATE VII. A plan of the Sarcophagus-room, A, with elevations of its four sides, delineating the several antique ornaments with which it is adorned; B, the eastern side; C, the western; D, northern; and E, southern.

PLATE VIII. Section of the whole Museum, from east to west, with the basement floor, the office above that part at M, the staircase from the basement to the ground floor, and another flight of stairs to the office. N shews the elevation and section of the Picture Gallery, with an apartment called the Monk's Room, beneath. The plan beneath displays the arrangement of this floor: A. The Sarcophagus-room, as shewn in Plate VII.; B. A sort of Catacomb, in which are placed several marble cinerary urns, some of which are delineated in Plate XVIII.; C. Recess; D. Wine Cellar, but shewn in the annexed section as a sort of catacomb; E. Stairs; F. Monk's room; G. Corridor, in which, and in that at the bottom of the stairs, are many fragments of ecclesiastical architecture; H. Vestibule to court, or monk's cemetery, at J; at K. is a court-yard, and L. an anti-room communicating to kitchen, &c. It will be seen that the plan is half the scale of the section, in order to bring it into the same plate.

PLATE IX. Vestibule to the Picture Gallery, marked S. in the Ground Plan. One end is occupied by casts of parts of a capital and entablature, from the ruined Temple of Jupiter Stator, at Rome, whilst the sides are adorned with several other interesting and valuable casts from, and fragments of, architectural members.

PLATES X. XI. and XII. are intended to convey some idea of the design, arrangement, and decoration of the *Picture Gallery*, which I believe is truly original, and is richly stored with valuable works of art.

PLATES XIII. and XIV. are representations of the *Monk's-room*, the first shewing the eastern

side and part of the gallery above; and the second, the northern and western ends. The latter is coloured in imitation of the effect of the scene itself, and displays many objects of antique art, a model of one side of the Bank, &c.

PLATE XV. View of the *Egyptian Sarcophagus*.

PLATE XVI. Elevations of the two sides, interior and exterior, and of the two ends, with a view of the interior surface of the bottom.

PLATE XVII. Six antique marble Cinerary Urns, adorned with beautiful specimens of sculpture.

PLATE XVIII. Eight antique marble Cinerary Urns, with inscriptions, &c.

WOOD CUTS.

No. I. Views of antique fictile Vases, grouped, in title-page.

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No. III. Representation of an antient Grecian Sepulchre, or funeral chamber, p. 25.

No. IV. Small bronze Idols, of Egyptian and other nations, p. 32.

No. V. View of a Sepulchral Monument, designed by Mr. Soane, and raised to the memory of Mrs. Soane, in a burial-ground near the Old Church of St. Pancras, Middlesex, end of volume.

Illustrations of *The National Debt Redemption Office*, Old Jewry; and of *Royal Gallery to the House of Lords*, Designs by Mr. Soane, and introduced into this Volume to exemplify and confirm the opinions and comments that have been made in some of its pages.

NATIONAL DEBT OFFICE.

PLATE I. Ground Plan, No. I., and plans of the Dome-room, Nos. II. and III. A. and R. Porch and area; B. Hall and outer office; C. Dome-room; D. E. F. Offices; G. Lobby; H. Stairs; I. Closet; A. A. Stairs and hall to dwelling-house; B. Court; C. Office.

PLATE II. Section through dome-room, C; lobby, G; office, B; and porch, A.

PLATE III. View of Dome-room, looking to office.

ROYAL GALLERY, HOUSE OF LORDS.

PLATE I. Section from north to south, shewing the western side, also the forms of the lantern-lights, the highly enriched ceiling &c.

PLATE II. Perspective view of the interior, looking towards the north.

THE UNION
OF
ARCHITECTURE, SCULPTURE, AND PAINTING.



CHAPTER I.

REMARKS ON DESIGN, ARRANGEMENT, AND DECORATION; PRINCIPALLY AS RELATING TO INTERIOR
ARCHITECTURE, AND ITS EMBELLISHMENTS—PAINTED GLASS, MIRRORS, ORNAMENTS, ETC.

DOMESTIC ARCHITECTURE, although seldom so imposing and interesting to the imagination of the amateur and general observer, as that of public edifices, whether of classical antiquity, the middle ages, or more recent periods, which are impressive mostly from their magnitude, interesting from historical associations, or important from their destination,—is nevertheless capable of being rendered far more attractive than it hitherto has been; and affords more varied scope for the imagination, the ingenuity, and taste of the Architect, than almost any other branch of his profession. In larger works he often plans *ad libitum*; but here he is frequently trammelled by circumstances, that, while they present obstacles, ought to stimulate his invention; for, difficulties and accidental local peculiarities will often suggest to the man of real talent numberless happy contrivances with playful effects, and a beautiful adaptation of ornament to convenience, and convenience to ornament, more pleasing than mere splendour. Less fettered by classical prece-

dent, he is here at liberty to adapt, select, and combine such forms and decorations as may best suit his immediate purpose, and bring into play his own conceptions. Comfort, convenience, taste, are all to be consulted and provided for; and although in the erection of private residences he may seldom have opportunities of introducing the grander features of his art, he will always have it in his power to display its minuter and more delicate elegancies, and also to evince ingenuity and judgment in construction. Even homeliness does not exclude beauty of contour or of proportion, as will be evident to every one who has seen any of those tasteful domestic utensils of antiquity, which, simple as they are, form the most valuable treasures of our museums, and have scarcely ever been exceeded by the most costly productions of modern art.

The House and Collection attempted to be illustrated in the present volume, are not only interesting for the copious and valuable stores of art they contain,—but the former is a useful example in itself, as exhibiting how much may be accomplished upon a comparatively small scale; whilst the latter may be regarded, in its antique sculpture, vases, bronzes, architectural casts, models, and drawings, the treasures of the pencil, the collection of books and manuscripts on the fine arts, as almost unrivalled in extent. If in the first respect, this mansion may proudly challenge some of the finest cabinets and museums in Europe, in the second it may be termed *unique*,—a singular proof of what architecture is capable of producing by its own native resources, and how far it is adapted not only to overcome obstacles and defects, but actually to convert them into beauties; and to produce the most enchanting scenes, within limits apparently inadequate, and under circumstances certainly not the most propitious.

We have undoubtedly, in this country, many noble mansions, fitted up with all the costly decorations that opulence can command, and possessing almost every embellishment that the most luxurious fancy could devise; yet in point of interior architecture, they present, with very few exceptions, little that is original or striking, imposing or picturesque; and that which they do display is generally confined to their vestibules and stair-cases. In the apartments themselves, architecture holds but a subordinate rank: to rich hangings and draperies, with expensive and fashionable furniture, they are chiefly indebted for their effect. Vivid colours rather than beautiful forms, manufactures rather than art, constitute their attractions. The upholsterer and decorateur have evidently contributed more to their fascinations than the architect.

Till lately, *interior architecture*, which is certainly of the very first importance in a country where the climate compels us to seek our social enjoyments and relaxations within our dwellings, has not been sufficiently attended to by the higher class of architects, nor has it formed the subject of any graphic work. Architects appear almost to have considered that they had accomplished every thing when they had produced a suite of spacious and well proportioned rooms, and designed the chimney-pieces, the ceilings, and the cornices; in short, when they had followed approved rules. To step beyond this,—to impart originality of character, to create new effects, or to produce novel combinations,—has not been often attempted. Mere mechanical routine seemed, in fact, to be the *ultima Thule* of their ambition and their talents; the charmed circle, beyond which they could not pass. Even in those mansions, too, where a higher style of architectural effect has been aimed at, the result has seldom been peculiarly successful, or marked by the creations of genius and taste. The embellishments were in general either too heavy and cumbrous, or too frivolous and unmeaning to satisfy a classical eye: there was too much of mere fashion and too little of study and of art.

Nor was the deficiency remedied by calling in the aid of the decorative painter, as he rather counteracted than assisted architectural beauty. Walls covered with landscape, so as to give to a room the appearance of an uninclosed space, is rather too much of an extravagant conceit to satisfy a correct taste. Neither is painted architecture, which, to produce any tolerable effect, ought to be viewed from a single point, a much more pardonable solecism. It evinces far more of ambitious economy than of real beauty, as it chiefly tends to remind the spectator of what has not been accomplished*.

It may be observed also, that *Painted Ceilings*, which from the nature of their situation are thrown into shade and obscurity, are hardly less objectionable; although

* This kind of scenic decoration might, however, in some cases be judiciously and effectively employed; for instance, in the embellishment of a small court, where it might form an agreeable substitute for a real view, as seen through a window; for then the spectator must remain at a proper distance. A painted landscape, or architectural scene, might also, with propriety, be introduced at the extremity of a long corridor, especially if seen through a real arch or colonnade, with a railing or balustrade to prevent so close an approach as to destroy the illusion. It is almost needless to remark, that such a picture should be on a semicircular wall, and painted on the principle of a panorama, strongly lighted from above, while the spot whence it is to be viewed should be in comparative obscurity. A dioramic picture, too, in such a situation, would produce a very powerful and pleasing illusion. Such an application of painting, *à la diorama*, might be worth adopting.

it must be admitted that they do not strike the eye so conspicuously as paintings on the walls of an apartment*. Pope, in his Epistle to Lord Burlington says,

“ On painted ceilings you devoutly stare,
Where sprawl the saints of Verrio or Laguerre,
Or gilden clouds in fair expansion lie,
And bring all Paradise before your eye.”

Paintings in this situation might be effectively represented on an upper ceiling, viewed through an aperture in the lower one, and between the two should be concealed windows. But ceilings of this description can be little better than splendid absurdities; for as they give an apartment the appearance of being roofless, they can be employed with propriety only under particular circumstances, and are badly adapted for candle-light. A chandelier suspended from a brilliant, sunny sky, or held up by a *motionless*-flying eagle, is certainly not very appropriate. The compositions, too, we are accustomed to see selected for this species of decorative painting, are generally very amenable to criticism;—to say nothing of combatants and horses sprawling about in clouds, as if falling on the heads of the spectators, or of crowded and confused groups, which tend as much to weary as to please the eye. It is obvious that figures should be very sparingly introduced in such situations: and after all, decorations of this kind serve rather to impart a certain air of magnificence, than to afford gratification by their intrinsic beauty. In fact, whatever tends to destroy the architectural character of an apartment, must be pronounced contrary to correct taste. It would be far better, therefore, that in their general design at least, and apparent construction, ceilings should invariably present architectural forms. Even in this respect, the architects of the Italian school do not appear to have been pre-eminently successful, for their designs exhibit more of richness than of elegance. Large oval compartments, in particular, have something in them heavy and unpleasing; besides which, they are not easily reconcilable with any imaginable principle of construction. Arched ceilings with circular or oval compartments always look bad, from the distorted effects of the lines, as seen in perspective. In every style of architecture, the internal roof, or

* “ Le volte piene di pitture riescono tetre anche di giorno, e la notte non sono mai illuminabili per quanti gran lumi vi si mettono.” *Milizia*, “ *Principi di Architettura Civile*.” In a banqueting or ball room, a transparent ceiling, effectively lighted by gas, could not fail to be a very striking piece of decoration. In the house of the Earl of St. Germain, St. James’s Square, Mr. Soane has erected a dining-room which is lighted by gas, concealed in the dome.

ceiling, forms a very conspicuous and important feature; it is therefore highly desirable that, both in its leading lines and details, it should accord with the character of the architecture, and tend to improve its effect.

That this province of the art should hitherto have been so much neglected, is the more to be regretted, as it is so extensive and diversified,—susceptible of such exhaustless combinations, and affording such ample scope for the display of ingenuity and taste, whether with regard to the arrangement of plan and contrivance, or to embellishment. Less fettered here by classical precedent, the tasteful architect will create a thousand nameless beauties and graces that mere glare and splendour can never bestow; and will at the same time take advantage, to the utmost, of the particular circumstances attending any individual structure. The latitude which this department of architecture affords, while it operates unfavourably to those who must fall into numberless blunders as soon as they are emancipated from the guidance of others, is a positive advantage to the man of talent, who will avail himself of it to enrich the art by new creations, and thus add to its resources. Rules can be considered merely as the grammar and syntax of architecture: of themselves they are utterly incapable of producing any great master-piece. They may indeed tell us what to avoid, and perhaps what ought to be aimed at, but beyond this they can effect little; they can never inform us *how* new and original combinations of elementary forms will be produced. Neither is it desirable that they should; for then art would lose its essence and name, and become only a matter of calculation, in which the merely mechanical artizan and the man of genius would be reduced to the same level. Arts of poetry never yet made a real poet; so is it with regard to architecture: we can never lay down any precise and unalterable rules, never prescribe any definite limits. It is incumbent on the architect to study incessantly those rich stores of materials which antiquity has bequeathed to him, and thoroughly to imbue himself with their spirit; but it does not follow that he is to stop here. He ought rather to consider such materials merely as the vocabulary of the language he is to employ; how best to turn to advantage the riches he has thus acquired, must be left to his own taste and impulse. Astronomers can foretell the appearance of a comet, but who is able to predict that of genius, until it emanates from the mind where it lies dormant?

We cannot desire a more convincing and irrefragable illustration of the propriety of the preceding observations than the building we are about to describe; for within a space hardly exceeding that of a common-sized house, the architect has contrived

to produce a succession of rich, varied, and striking architectural scenery; and has made every thing contribute to convenience, to elegance, and to artistical effects, even without having called in the aid of those more ambitious embellishments, on which, perhaps, too much reliance is generally placed. A small back court has here been converted into a repository for architectural fragments and other remains of art; and on the site of a cellar has been formed a sort of monks' cabinet—one of the most delightful retreats that can be conceived, and which may justly be compared to those places of enchantment of which we read in Eastern tales, where passing through a cavern, the wanderer suddenly finds himself within some secluded fairy bower, dazzled and fascinated by the wonders that burst upon his sight. We perceive here not merely the imaginative architect, but the poet; and are at a loss which most to admire, the originality, or the beauty,—the mystery or the intricacy, of the conception.

We shall not be accused of advancing too much, when we assert that it has been reserved for Mr. Soane to create a new epoch in the domestic architecture of this country; and to show, by the embellishments and arrangements of his own house, of what novel, varied, and beautiful effects the art is susceptible, and what tasteful combinations it admits;—how much depends not merely upon decoration, but on the adaptation of the various features, the contrivance displayed throughout, and on the feeling that imparts originality to what would otherwise be only common-place. We here discover, in every part, that invention without which no man was ever a great master in any branch of art. In examining what has been here effected, we shall find much for which he has had no authority in the works of his predecessors; and not a little that may appear to contradict established rules,—that is, mere arbitrary rules; but we shall perceive that he has uniformly been guided by those principles which ought ever to direct the artist:—rules serve him only as a chart; principles must be the compass and the star to guide him across the illimitable expanse into which genius alone can safely venture. Unless the architect knows how to avail himself of the thousand accidental circumstances that must inevitably modify his designs; if he possesses not the talent that will enable him to bestow individuality of character upon the structure on which he is employed, and to elicit new beauties from unforeseen occurrences, he must relinquish his pretensions to the honourable appellation of artist.

From its alliance with mere mechanical execution, and from its originating solely in our natural exigencies, it has happened unfortunately for *Architecture*, that it has

been considered as not having the clearest and most accurately defined title to be classed among the Fine Arts. It must be allowed, too, that the practice of many of its professors would seem to countenance such a notion. Yet, although certainly not like sculpture and painting, an imitative art, it is capable of producing the most powerful effects, of stimulating the mind in a very high degree, and of exciting a real enthusiasm, till the eye is never wearied of contemplating its charms, but every time discovers a fresh grace, a beauty before unperceived. It is not very easy to analyze the emotions it produces, or the pleasure it affords, and to resolve them into elementary sensations; neither is it requisite to attempt it on the present occasion. Architecture is an art that does not disclose her charms at once, or even at all to the ordinary observer: she will not be won unwooed; and much study is necessary before we can fairly appreciate her beauties. But there are few pursuits more fascinating, or that either present more diversified attractions, or demand a greater variety of talent on the part of those who cultivate it. From the manner in which the term is popularly applied, it should appear that little more is understood by it than the application of the different orders; as if it were indebted solely to these for its powers of pleasing.

Without exactly adopting the opinion of Vitruvius as to the qualifications necessary to form an architect,—who, it must be admitted, has enumerated many that can hardly be deemed requisite in modern times, we may safely assume, that not any one of the liberal arts calls for more varied attainments in him who would excel in it: a foreign critic has well characterized it as the most comprehensive of all the arts. Archæology is certainly most indispensably connected with it, in order to familiarize the student with the models of antiquity, and to enable him to catch their spirit, and to emulate their principles of composition, whether generally, or with respect to details; and we may venture to affirm, that the more thoroughly the artist understands these, the less liable will he be to copy their beauties servilely, and to apply them indiscriminately; as he will at once be able to judge how far they ought to be modified, according to the peculiar circumstances of his own design. It is for want of this that we behold so many structures in which a pedantic adherence to particular examples show that they who adopt them have not been able to think in the spirit of those whom they profess to imitate. Can we therefore reasonably wonder that their productions are totally devoid of the better portion of art, sentiment, and feeling. Architecture has, like literature, its verbal critics,—persons who can measure profiles and quote authorities, yet are unable to elicit a single new idea of

any value, and have as little pretensions to be classed with the masters of the art, as a dictionary-maker has to be ranked with Shakspeare. Such persons have rarely even the tact of applying with any propriety the beauties which they borrow ;—or rather, they mix up with them so much incongruous and base matter as totally to counteract their effect, and destroy their value. It would be not a difficult, though perhaps a somewhat invidious task, to point out numerous instances of this want of feeling which has produced so many hybrid specimens in the style popularly designated as Grecian, but which might with nearly equal propriety be characterized as Chinese. These unfortunate pretenders give us the mere *caput mortuum*, after suffering all the finer particles,—the spirit, to evaporate ; they complacently exhibit a mangled corse, instead of the living body endued with life and grace ; or, like another Frankenstein, they compose a loathsome monster of heterogeneous parts, and then wonder that we do not admire its proportions ; a monster doubly hideous, by reminding us of what it is not. Such were the abominations of Borromini and his school, where Architecture, instead of exhibiting herself in her own native, majestic mien, was compelled to distort herself into the most antic postures, and to assume the most hideous and absurd grimaces. In that and similar schools, the principles of architectural variety seem to have been completely misunderstood, so that their efforts to attain it produced only grotesque monotony, monotony without simplicity,—the monotony of “ confusion worse confounded.” It is to be hoped that a purer and better æra of art is now approaching : and this will be essentially promoted by the study of Grecian models, provided we do not suffer our admiration of the originals to betray us into mechanical imitation,—the most fatal obstacle to all that is genuine or great in art.

It is almost unnecessary to point out very particularly the intimate relation which has ever existed between *Sculpture and Architecture*, or the manner in which they mutually tend to foster and embellish each other. The former may be considered as the interpreter of the latter, as that which enables it to express itself more distinctly than is otherwise in its power. It is by the aid of sculpture that the architect gives a precise and definite character to his building, points out at once its specific destination, and stamps on it the impress most suitable to his views. Architecture may indeed convey the general sentiment intended to be expressed, but sculpture imparts to it greater energy and eloquence, and renders it, if the expression may be allowed, a speaking art.

We may very properly consider architecture as the parent and elder art, for whose

embellishment the others have been created; and it is so notorious, that the higher branches of painting require its assistance to enable it to display itself with effect: hence one reason generally assigned for the partial reception of large pictures in this country, is, that our apartments are ill calculated to receive or display them. Without the sheltering aid of architecture, neither of the other two arts can be expected to make any great advances; besides, too, as sculpture is almost solely employed in embellishing and heightening the attractions of architecture, wherever the latter is but little cultivated or encouraged, the former cannot be expected to flourish for want of opportunities of being displayed. We shall invariably find, that in proportion as architecture has declined, so has the sister art; for it is easier for the former to exist without the embellishment of the latter, than for the latter without the aid and protection of the former. So closely are they connected, that a pure and refined taste in the one leads to similar refinement in the other. This alliance between the two arts is so intimate, that as far as regards embellishment, they may almost be considered as, in fact, one, or merely branches of the same. Thus we may divide sculpture into *architectural* and *imitative*; comprehending under the first of these terms, all those decorative members which are composed either of geometrical forms, or of forms borrowed from vegetable nature; and under the other, that which has for its object the imitation of the human figure. The inexhaustible variety and exquisite taste displayed in the architectural sculpture of Greece offer to our study materials for every purpose of decoration, and of every character, from the most simple to the most luxuriant,—from the boldest to the most delicate. Yet it is not desirable that the artist should confine himself to these: he will not only be able to form new combinations, but may occasionally, provided it be done sparingly and cautiously, introduce embellishments from his own designs. Innovation, however, is a very hazardous point, and one that requires consummate judgment and the most refined taste. It may not inaptly be termed the touchstone of an architect's ability; for it is exceedingly difficult to hit upon the due medium between servility and timidity on the one hand, or caprice and rashness on the other. In this, as in many other things, much depends upon success: if the architect be fortunate in his attempts, he enriches his art and adds to its powers; if he fails, he has done worse than nothing, and exposes himself to derision. Innovators are like usurpers: they either become the founders of new dynasties, or are hurled as rebels from the eminence to which they aspired.

Yet we may venture to affirm that hardly any one who has thoroughly studied

the remains of ancient art, and imbued himself with its spirit, will fall into any very great extravagance; as he will perceive how far he can proceed with safety, and to what extent he can with propriety adopt the Horatian precept, "*quidlibet audendi*." Had Emblyn known any thing of the fundamental principles of the art he professed, he would never, we are sure, have made such a preposterous essay to invent a new order, as that which has conferred on him, as far as he is now remembered, an unfortunate celebrity. A studious ambition of novelty, merely as such, ought to be particularly guarded against by the architect: at least, before he carries such designs into execution, he should study them long and attentively; and take care that they be well matured, so as not to have the appearance of being crude, undigested essays. But the judicious artist will adopt such novel forms and combinations only as seem to be naturally suggested by the peculiar characteristics of his design; and these features he will so amalgamate with the rest, as to present nothing inharmonious or discordant. It is therefore indispensable that the architect should study profoundly whatever relates to embellishment, and obtain an intimate acquaintance with those beautiful and tasteful forms which are preserved in the various remains of antiquity. Where these remains cannot be referred to, and studied, nothing less than casts, or models, will serve to supply their places. Drawings, however accurate, are inadequate to impart the necessary information. Hence such a collection, as that of Mr. Soane's, is of the first importance and of the greatest interest.

Among the numerous circumstances that demand an architect's attention, one of the most essential, though unfortunately not generally considered as such, is the study of *chiaro-scuro*; especially if he aims, as we conceive he ought to do, at picturesque effect,—if he aspires to the title of *pittor-architetto**. Bold contrasts of light and shade will often produce more than ornament. It is this that gives a spirit and energy to architecture, without which the most elegant forms and the most beautiful proportions affect us but feebly. The system hitherto adopted has certainly not been propitious to this very important consideration, whether with regard

* Many have affected to doubt whether an attention to picturesque effect be not rather a fault than otherwise in an architect, on the ground that it may induce him to sacrifice to this quality other and more important considerations. But the authority and practice of the antients may satisfy us in this respect, as their finest edifices prove how much attention they bestowed on the subject: and surely they were not our inferiors in construction. We admit that it is not easy always to combine picturesque effect with convenience, or to surmount the obstacles which oppose it; but it should be remembered that it is the triumph of art to overcome difficulties, and to achieve that which inferior minds dare not attempt.

to exterior or interior designs. So little, indeed, does it appear to have engaged the attention of professional men, that they hardly seem to have had any idea of it, as if it were something entirely foreign from the art: hence that flatness and insipidity which we so frequently meet with in their works. We ought not, therefore, to be surprised at the little popularity which architecture has hitherto obtained among us, when we see how negligent architects themselves have been in duly estimating their art, or ascertaining the extent of its powers. Enslaved by a system of vulgar, common-place routine, few have ever ventured to quit the beaten track, but seem to think that when they had copied one of the orders with tolerable fidelity—no matter how applied,—they had accomplished every thing. Architecture, thus treated, may be compared to a child swathed and compressed into deformity by injudicious nurses, and deprived of the use of its limbs. It is time to break through these trammels, and to entertain more liberal notions; and it is but a just compliment to the talents of the Professor of Architecture, to add, that he has done more for the advancement of the art, both by his own practice and by precepts, than almost any other of his contemporaries or predecessors in England. The liberal views which he has taken of his profession, and his unwearied zeal in promoting its interests, ought to secure to him the approbation of all who are attached to this delightful and fascinating pursuit; while his own edifices successfully illustrate his theory, and show the novel, varied, and picturesque effects of which architecture is susceptible.

We ought not to confound the architect with the builder: the latter is too generally a mere mechanic, but in the former we expect to find the artist,—one whose works are impressed with the indubitable stamp of genius and of taste; who “snatches a grace beyond the rules of art,” and can impart even to the simplest forms a high degree of elegance and beauty, and that indescribable quality which is beyond the reach of rules. The aphorism, “*poeta nascitur non fit*,” is to a great degree applicable to him who would attain eminence in the art of which we are speaking; which, although it certainly requires much severe and dry elementary study, demands also no little share of genius and feeling: not to admit this is to deny that it is art. It would be unreasonable to expect that every builder should be an architect, in this high import of the term; yet even the mere builder may at least display science and even taste, however humble the work on which he is employed. Even if devoid of all ornament or pretension, a structure may please by its proportions and graceful simplicity. The most homely utensils of the ancients possess a beauty of form unrivalled,—nay, unapproached, by the costliest productions of later periods,

—a beauty which confers on them a value beyond that of the most precious metals ; and it is but just to remark, that of late years, since these relics of antiquity have been studied with proper attention, our taste in furniture and all the ornamental arts has very visibly improved.

To some it will probably appear that too much importance is attached by us to these refinements : yet surely whatever tends to inspire a love of elegance, and to attract from mere sensual pursuits, is not a matter of utter indifference ; neither is a cultivated taste incompatible with economy ; on the contrary, lavish finery and meretricious gaudiness will ever predominate—*ceteris paribus*—in an inverse ratio to delicacy of taste. This is not the luxury that ought to excite the invective of the moralist. At the present day, the man of fortune takes a pleasure in collecting around him the treasures of art, in embellishing his home with whatever can render it delightful : is he therefore less praiseworthy than his ancestors, most of whom were content to pass their existence in coarse, if not actually vicious, indulgence ?

We trust that this digression, from our more immediate subject, will not be considered altogether irrelevant or impertinent, as we are of opinion that nothing contributes more to form a taste for the beautiful, in general, than the study of architecture ; and we are anxious to show that, considered apart from its technicalities, it is a pursuit every way worthy the man of a liberal education. Were it more generally cultivated by non-professional men, it would be to their advantage, as they would then employ architects of superior talent only, and we should not witness so many tasteless yet expensive structures. It would also be highly beneficial to the profession itself, as the architect would not have to encounter the prejudices and obstinacy of domineering ignorance, while, at the same time, professional abilities would be better appreciated by the public. We have attempted to point out above, the importance of studying the effect of light and shade, upon which so much of the beauty of architecture depends, and which contributes so essentially to variety of surface and to picturesque character.

Intimately connected with this branch of study, is that which relates to the arrangement of *Columns*, which is susceptible of a diversity and novelty that hardly seems to have been contemplated. Many beautiful and striking examples of what may be accomplished by this means are to be seen in the *Bank of England*. The north front exhibits some very bold and novel features of this description ; and the wings of the south front are of a particularly rich and striking character. Nothing can be more picturesque than the play of light and shade in these colonnades, in

which the reflected light, thrown on the columns, relieves the latter in the most delicate manner. This mode of placing columns slightly advanced from the wall of a building, forms an agreeable variety in architectural composition, of an intermediate character between engaged columns and a corridor, or portico. This branch of architectural composition appears to have been very inadequately studied, although it is that on which originality must chiefly depend. Who may calculate all the varied combinations arising from arrangement and plan alone, setting aside those which are produced by decoration and detail, and the other elements of design? In fact, so far is it from being barren or limited in this respect, that architecture may be termed the most fertile of all the fine arts; and the changes of which it is susceptible must be computed not by thousands, but by millions!

Interior arrangement is a department of art that affords a boundless scope for the display of ingenuity and talent, for invention and contrivance. It is here that the architect is called upon to unite exterior symmetry with domestic convenience: to surmount the various obstacles that he must necessarily encounter, and to convert difficulties, which seem to thwart his aim, into beauties, and render them subservient both to artistical effect and to interior comforts. By skilful arrangement of plan, he will be able to form beautiful vistas, and views that unexpectedly burst upon the spectator, so as to fascinate him with delight;—to give an appearance of greater extent to the building, and to produce that species of complexity which destroys all monotony*. Instead of disclosing the whole beauties of the interior at once, the artist ought rather so to distribute the various divisions, as to present a succession of apartments gradually increasing in effect, to contrast them judiciously, and occasionally to admit distant glimpses of remoter parts, in such a manner as shall forcibly affect the imagination. That Mr. Soane has profoundly studied this part of his art, must be acknowledged by every one who has examined either the building here illustrated, or the interior of the *Bank*. In the former, the effect which he has attained, in this respect, is almost unrivalled; from the first step to the last, the visitor is struck with some ingenious contrivance, some beautiful display, some unexpected scene. Which-ever way he turns, he discovers a picture varying at every step. The light and shade is so artfully arranged, to produce the most piquant contrasts, that what has

* In many large country mansions, we find a succession of rooms, communicating with each other, presenting, when all the doors are open, merely a long vista, and exhibiting in themselves a repetition of nearly the same forms, designs, and character. Nothing can be more insipid and tiresome. The architect appears to have never thought about effects, nor cared about fame.

been primarily adopted from necessity, appears to have been the result of study and luxurious refinement. Parts thrown into shade, serve to set off more forcibly the brilliancy of others : parts inevitably contracted tend to add to the idea of expanse ; recesses are employed to enshrine beautiful works of art ; windows are so disposed as to admit lengthened perspectives through courts and through other rooms.

It is remarkable how little attention appears to have been bestowed upon that particular part of internal arrangement, which regards *variety in the size and forms of rooms*. Hence an extensive suite of apartments, however imposing in other respects, is generally monotonous and fatiguing ; nearly the same proportions and arrangement prevailing in each. On this subject, Milizia very judiciously remarks : “ quasi tutte le nostre abitazioni sono di forme assai comuni, e senza invenzione ; sono condannate a forme quadrate e rettangole. Un palazzo non è che un rettangolo, i suoi cortili rettangoli, sale rettangole, ed un centinaio di camere, di camerini, di gabinetti tutto rettangolarmento, e di far morire di noja. Si potrebbe benissimo approfittarsi di qualunque figura regolare, curva, retta, e mistilinea, si nel tutto come nelle parti della distribuzione interna, e si avrebbe quella varietà che tanto ci diletta.” Semicircular tribunes, or recesses, produce an agreeable diversity of plan, and have a very beautiful effect, whether with or without columns. Another point that deserves great consideration is so to contrive the principal rooms, that each shall present a striking view when seen from that adjoining.

In ordinary dwellings, it will be sufficient that each room be in itself well proportioned and well lighted ; but in houses of higher pretensions, where we look for the display of that which merits the name of art, it is also of importance that the respective apartments should either relieve and contrast, or enhance the effect of each other ;—that the imagination be called into play ;—and that the whole offer to the eye a masterly arrangement and picturesque combination*. Unless this be done, we must forego all the enchantment—all the poetry of the art, and be

* The *forms and proportions of rooms* afford considerable opportunity for the display of invention and contrivance. Circular and octagonal plans may be made very beautiful ; and apartments thus constructed admit of great variety of character, not only from their style of decoration, but from their greater or lesser extent ; from the manner in which they are lighted ; from the form of the ceilings, and from their height being more or less than their diameters. Even triangular plans, the acute angles being cut off so as to render them unequal hexagons, may in some circumstances be adopted with a good effect, especially if the lesser sides be filled up with mirrors. It might naturally be imagined that the segment of a circle must be any thing but an agreeable shape for a room, yet the library at Ickworth, the seat of the Marquis of Bristol, which is of this form, the ends being cut off, as it were, by columns, is a most elegant and pleasing apartment.

content to indulge no warmer feeling than that of complacent approbation. It is in the power of architecture to create a thousand beauties far more fascinating than mere sumptuous embellishment: in this respect, pure taste may be termed genuine economy, since even when restricted to the simplest forms, and to the most limited means, it is capable of affording more delight than the glare of costly but inelegant splendour.

We should contract the province of the architect very much, if we suppose that when he has erected the bare walls of a building, his studies and labours ought to terminate. Instead of this, another and very wide field then opens itself. In addition to those decorations which are more immediately architectural, he should be prepared to direct, at least, all that is connected with the embellishment and fitting up of the apartments; should be able to give a determined and appropriate character to each, according to its particular destination; and should thoroughly understand the theory of *Colours*, so as to combine them harmoniously, or by judicious contrast to produce many piquant and novel effects; and as no precise and invariable rules can be given on these points, he must here be guided by delicacy of taste and nicety of tact. In the selection of colours and tints, whether for the walls, columns, draperies, ceilings, &c. there is room for endless variety; and by skilful management in this respect, by various shades of the same colour, great richness may be attained with a pleasing chasteness, and unity without monotony. Even where strong contrasts of colour are admitted, there must be some principle of harmony adopted, or the result will be any thing but pleasing. Masses of dark colour may occasionally be employed to produce an effect equivalent to that of positive shadow*. The colours and materials of doors, and the various modes of pannelling and decorating them, form essential considerations for interior decoration; and afford an opportunity for the architect to diversify these features according to the particular character of the several apartments. In vestibules, corridors, and galleries, bronzed doors have a classical appearance. These, again, may be either

* The application of coloured marbles, either real or artificial, admit of endless variety, and of every degree of character, from the most simple to the richest. It is here that the architect may be said to come into competition with the painter, and may, like him, please the eye by a masterly combination of tints. In external architecture, it must be granted, that colours are totally inadmissible; but assuredly not in interiors. Gilding and bronze may also be reckoned as two of the colours peculiar to the architect's palette: to the former of these, Milizia appears to object; but wherefore, it is not easy to say. Surely there is sufficient authority for its use by the ancients, to satisfy the most rigorous,—not to say pedantic,—of their admirers. The use of colours may be very tastelessly employed, and, by unskilful persons, degenerate into mere gaudiness; but so, by the same reasons,

pannelled, or merely studded : the doors to the picture gallery and vestibule, in this house, are of the latter description, and must be allowed to constitute tasteful features in internal architecture.

As our climate and our ideas of comfort necessarily preclude the use of bare *Floors*, our architects have rarely turned their attention to this part of a room, with the view of rendering it ornamental ; but have been content with admiring, without copying, the tasteful and luxurious species of decoration, of which the ancients have left us examples in their mosaic pavements, although the texture of carpeting is well calculated to give the peculiar character of surface of mosaic work. If this be wholly disregarded, it would be far better were the general surface to be of one plain neutral tint, best adapted to accord with, and set off, the other colours of the room, inclosed with a wide mosaic border, and having a rich central compartment. In this case, the compartments on the carpet might correspond in their general outline and figure with those on the ceiling : and these latter, again, might occasionally be painted, either in *cameieu* or otherwise, so as still further to accord and harmonize with the decorations of the floor. Not that it is by any means advisable they should perfectly correspond, but merely that there should be,—at least in some cases,—such general similarity of design as to contribute to harmony of character ; especially whenever a certain unity of style has been aimed at in every other feature. Should this ever be done, we might again see faithful copies of those exquisite specimens of antique decoration adorning the splendid apartments of our mansions, and bestowing on them a truly classical air ; nor would it be more derogatory to an architect to give designs for such a purpose, than for the embellishment of a ceiling. The most valuable productions of Raphael's pencil were originally designed as patterns for tapestry-weavers.

However much we must confess ourselves inferior to the ancients, to whom we are indebted for many elegant ornaments which we are proud to adopt, we have in other respects decided advantages over them, and are thus enabled to bestow on our

every architectural beauty may be misapplied : we speak only of what may be effected by the man of real taste. As to Milizia, it should be observed, he occasionally indulges in some capricious opinions : he denounces, for instance, the use of gilded picture frames ! Yet unless he would have merely such paintings as are depicted on the wall itself (which practice he also condemns), we do not see how gilding can be dispensed with. These ornaments, like all others, may be in either good or bad taste : they should, as far as possible, accord in some degree with the general character of the apartments in which they are placed. If the architecture and furniture present purely Greek forms, the frames should be of an analogous character and style of contour, ornament, &c.

apartments a degree of luxurious cheerfulness and splendour with which the Greeks and Romans were totally unacquainted.

By the means of *glass*, we repel the inclemency of the elements, may be said to render our walls transparent, and can enjoy the distant prospect from our fire-sides. By the aid of *mirrors* we multiply the costly embellishments that surround us, extend the apparent dimensions of our rooms, and create the most magical effects. What would the possessor of the most splendid palace of antiquity say, could he witness this species of luxury, of which he had not even an idea?—what, the former lords of Eastern treasure and magnificence, could they behold our chandeliers blazing from the ceilings, like so many pendant pyramids of diamonds?

Little advantage has hitherto been taken by our modern architects, of *Stained Glass*, as if it were an absolute incongruity in classical design: we ought therefore to thank Mr. Soane for having, by his successful adaptation of this truly valuable accessory, done much to remove such a prejudice, and for showing how it may be applied so as to create many picturesque effects. We are thus enabled to diffuse a sunny glow over halls and galleries that would otherwise have too chilling an appearance;—to rival the amber hue of a warm evening atmosphere; or to mitigate the sultry heats of summer, by tinging the light with a cool gray tint; or, lastly, by a luxuriant combination of colours, to shed the voluptuous charm of a mingled splendour on the scene around us. We do not mean to say that stained glass is so well calculated for sitting rooms as plain plate glass: but for vestibules, corridors, stair-cases, and rooms lighted from above, it forms a most beautiful decoration; and is more especially desirable whenever the windows open towards unsightly objects. From having been accustomed to behold it employed only in our ancient religious and baronial edifices, we are apt to consider it as inapplicable to modern buildings: and so it certainly would be, were we to adopt the same class of embellishment,—to introduce heraldic blazonments, figures of saints, and monkish legends. When employed in lanthorn and sky-lights, or in side windows immediately beneath a ceiling, it will be sufficient if the glass be simply stained of such a hue as shall appear most suitable to the situation; but in other cases, the windows might either be of merely an ornamental pattern, Etruscan or Grecian, from ancient pateræ and vases, or might exhibit small groups in the style of antique bassi-relievi, or camaïeux, upon a semi-opaque ground of somewhat a darker hue than the figures. It would be advisable also in this instance, that either the squares of glass should be of con-

siderable dimensions, or that the frame should be so delicate as not to interrupt the continuity of the design. Arabesques, or mosaic patterns might be employed thus with excellent effect, so as rather to heighten than destroy the classical air of an apartment, and in that case there might be as much variety of splendid colours as in Gothic windows. In a sky-light made to resemble either a flat or arched ceiling with caissons, stained glass might be used for the ground of each of these pannels, with an architectural rosette, either of a stone-colour, or so tinged as to have nearly the appearance of being gilt. A ceiling of this description, to a vestibule or staircase, would have a very classical and singular effect, as the apartment would be lighted without presenting any appearance of window whatever. A dome, too, lighted by windows so placed as to be entirely concealed, produces a striking effect. All rooms in which columns are employed should, if possible, be lighted from above; and although sky-lights are rarely ever introduced, except in galleries built expressly to receive sculpture or paintings, or corridors and stair-cases where side windows cannot be obtained, they contribute in a very high degree to picturesque effect. Hence we find that architects have produced more imposing architectural scenery in stair-cases and apartments thus lighted, than in any other.

It should be remarked, too, that rooms of this description serve to afford an agreeable diversity in the interior of a building; and besides being preferable to any other for a display of works of art, are, from their seclusion, well adapted for libraries and for the purposes of study.

It would lead us far beyond the limits we have assigned ourselves were we to attempt to enumerate the almost infinite variety of forms of which ceilings are susceptible: many ingenious inventions of this kind will be found in Mr. Soane's own residence, whilst other buildings, either executed or designed by him, display great imagination and judgment in their domes and lanthorn lights. The Bank of England presents some very beautiful examples of this kind, as does also the new gallery to the House of Lords, which, together with the adjoining stair-case, forms one of the most splendid and imposing architectural scenes in this country. Sir William Chambers, on the contrary, appears to have been far from successful, either in the general design, or the embellishment of these features. It is to be wished that churches were more generally lighted from the roof, even if not entirely so, for according to the present mode, the number of scattered and cross lights very much impair that solemn and dignified character which such edifices ought to possess; and side windows are also objectionable, as the number of these apertures tend very

much to lessen the classical air of a design, externally; particularly when several small windows, like loop-holes, are cut through massy walls.

We have now to make a few remarks on *Mirrors*, upon the judicious position and application of which, so much depends in interior decoration. When of large dimensions, and advantageously placed, so as to reflect some striking object in an apartment, they impart to it considerable splendour. Mirrors opposite each other produce this effect in a very eminent degree, and for this purpose octagon rooms are admirably adapted, and in that case four of the sides should be either partially or entirely occupied by them. When there are only two windows in a room, and the pier between them is considerably wider than the apertures, it may be occupied by a large mirror of the same dimensions as the windows, and fitted up in the same manner with draperies, &c. This arrangement will be the more desirable, should there happen to be a door immediately opposite. Percier has given the design of a gallery, the end wall of which consists almost entirely of mirrors placed between the columns. The magnificent saloon in the Palazzo Serra, at Genoa, has vast mirrors fitted into arches, with half columns, and half chandeliers suspended against them, which thus have the appearance of being entirely round. Looking-glass fixed in the pannels of pilasters is rather a defect than a beauty, inasmuch as it gives the appearance of vacuity to what ought to seem solid.

Mirrors may occasionally be placed with very good effect at a considerable height; for instance, in the semicircular part of an arcade, so as to convey the appearance of its being perforated. At the extremity of a long gallery, if there be neither door nor window, a large mirror may be fixed within a door-case, with folds before it, to enclose it occasionally by way of protection. It is almost unnecessary to remark, that mirrors, to produce real grandeur, should be of spacious dimensions: but small slips may be often applied with pleasing effect. It was formerly the fashion to have large oval mirrors, but no form can be more objectionable; they are almost as ugly as windows of the same shape.

We have already hinted at the beauty attainable in *Vestibules* and *Stair-cases*, and at the strictly architectural character which they so readily assume: the perspective afforded by the former is almost always picturesque, but more especially whenever they are relieved by occasional breaks and openings where the light streams in, while the other parts are in shadow. There is one subject connected with the interior arrangement of a building, which, although in the highest degree available for the purposes of architectural and picturesque effect, has been almost

entirely overlooked—we mean inner *courts* or *cortiles*. This is the more extraordinary, because they may be considered as forming, in fact, an essential portion of the interior, and capable of being rendered very beautiful and ornamental appendages, instead of presenting blank and dismal walls. The elegancies of architecture would certainly not be misapplied here, as viewed from the windows looking towards them, they would be constantly before the eye. It is in this part of his dwelling that the man of taste might form a beautiful classical scene from the purest specimens of antient edifices, or from some tasteful original design. When he decorates the front of his house, he builds rather for others than for himself; but here he might introduce the riches of architecture for his own gratification. In this respect again, Mr. Soane has done much for the improvement of our domestic architecture, having exhibited some very beautiful examples of what may be accomplished in this way. The different cortiles at the Bank must be admired by every person who has beheld them; and in his own house, within a very limited space indeed, he has contrived to display no little taste; not that he has attempted to give that small court any regular architectural character, but merely by making it a repository for antique fragments, sculptural ornaments, &c. The hint, however, is a most valuable one, and deserves to be adopted and extended by other architects. Circular and semi-circular plans are extremely well adapted for this purpose, whether with peristyles and open corridors, or without; for even the simplest embellishment—a single feature, provided it be beautiful and striking, will be sufficient to impart a considerable degree of interest and picturesque effect; particularly if aided by a bold contrast of light and shade, as will generally be the case in such parts of a building, whenever the sun glances in. In some cases, an area of this kind may be covered with a glazed roof, leaving apertures near the top for ventilation. If the situation be such as to admit a garden beyond the court, an open colonnade will have a highly pleasing effect, and this may be so managed as to conceal the actual size of the garden itself, and convey the idea of greater extent. Many agreeable and picturesque scenes might be formed in a similar manner, by having recourse to a painted perspective, seen either through a colonnade, arch, or other aperture: and if depicted on a curved wall, after the manner of a panorama, and well lighted from above, would present almost a magic degree of illusion: whether the subject represented were landscape scenery, or an architectural interior. In other instances, the walls of the cortile itself might with great propriety be decorated with painting in *chiaro-scuro*. These hints will, we hope, not be considered as entirely irrelevant:

at least it is desirable that a part of a structure so well adapted to become an ornamental classical appendage to a town mansion, should display some little regard to taste, as by this means the back apartments of a house might be rendered even preferable to the others: which is rarely the case at present, for when they look into what is by courtesy termed a garden, it exhibits—at least during by far the greater portion of the year, little more than damp walks and stunted vegetation.

Wherever there is an opportunity of introducing it, a *Conservatory* forms a very pleasing object at the back of a house; and in point of architecture may be rendered highly ornamental: its propinquity to the rooms fronting it, would admit much delicacy of detail, as it would be sufficiently conspicuous.

Although some of the foregoing remarks relate to what is not immediately and indispensably connected with interior decoration, in the strict application of the term, they may all be considered as applying to it: they will at least serve to point out what a wide field is open to the artist in this apparently narrow and restricted branch of his profession; and of what varied and picturesque effects it is susceptible.

Another very extensive and important subject—one that, in fact, would demand an entire volume to treat it as its copiousness requires, and years of study to enable any one to discuss it with the attention it deserves, and to illustrate theory by example,—is that of *Ornament*. In this particular, Mr. Soane has evinced great ability, and has done much to enrich this department of architecture, by his masterly and tasteful adaptation of embellishments borrowed from the antique, and also by beautiful inventions of his own; he has also for the most part so employed them as to combine a high degree of richness with classical simplicity. The skilful and artist-like manner in which he relieves unbroken masses by decorative features, and thus contrives to vary the outline of his buildings; whilst the use he has made of vases, tablets, scrolls, and honey-suckle ornaments, give to his designs a superior picturesque value. Nor are his internal ornaments less characterized by originality, both of composition and of application. Some critics, we are aware, may be of opinion that in this respect he has occasionally allowed himself too much license: to this we reply, that we do not perceive why architecture, which is purely an art of invention, should be more fettered and restricted in this respect than any other. There was a time when each beauty it possesses was an innovation,—when whatever is now sanctioned by the authority of ages, was a deviation from preceding practice. We certainly would not argue for the abuse of this liberty: nay, we would rather say

that the utmost caution and discretion ought to be exercised with regard to this privilege. We will further grant, that modern architects have indulged in it too much, and thereby deteriorated and impoverished, instead of improving and enriching the art, but this only proves that they invented badly; without any regard to the principles of taste, without due study of the antique, without judgment, and without feeling. Hence their attempts have exhibited a character totally opposite to the style with which they have sought to combine them; and by the juxtaposition with classical forms, the disparity has been rendered more striking.

It might almost seem impertinent to remark, did not so many examples prove that such a caution is not supererogatory, that ornaments, unless beautiful in themselves, are worse than none; since, instead of affording the pleasure they are intended to produce, they only disgust, and excite a regret that so much cost and labour should have been expended on them. Of late years, a far better and purer style has been introduced into all these accessories, although there is still much room for improvement. That which was at one period in vogue, and may be described as the French style, was perhaps, of all others, the most uncouth and tasteless that was ever devised,—capricious without fancy, monotonous without unity*.

We may admire both the architecture of Greece and that of the middle ages, however dissimilar in their character, for both are founded on just, though different, principles; and each forms a regular and harmonious system:—we may truly say of them, *pares magis quam similes*. But in the degraded French school, till about the close of the last century, we cannot possibly recognise any principles whatever, save such as must inevitably produce deformity. Such, however, wretched as it was, was the style we were content to copy in our furniture.

Unfortunately for good taste, *Furniture*, although forming so essential a part of decoration and effect, has been considered as not coming within the province of the architect or artist. Robert Adam was, we believe, almost the first of his profession who gave designs for furniture, which he endeavoured to assimilate with the more permanent decorations of the apartments for which it was intended; but meritorious as his efforts were, he was far from attaining purity and simplicity.

To Mr. Hope we are indebted, in an eminent degree, for the classical and appropriate style which now generally characterizes our furniture and ornamental utensils.

* It is with much regret we learn, that some features and imitations of the old French style, which Mr. Hope calls the “degraded school,” are adopted in a modern palace: let us hope, however, that even princely authority will not become an example for such a style.

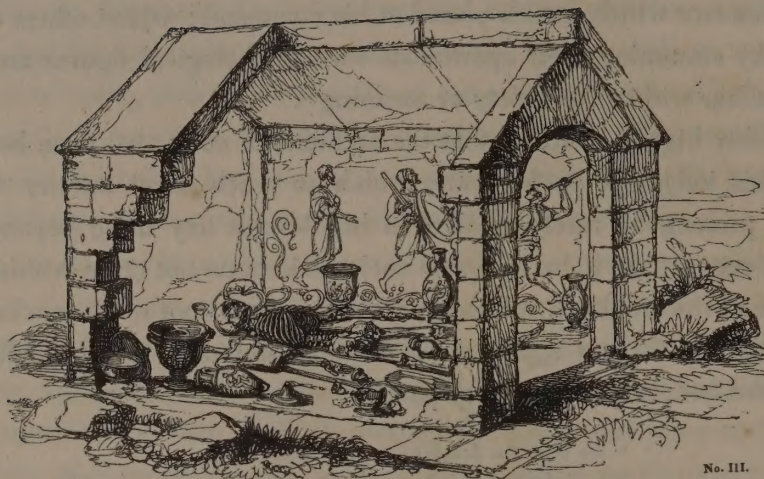
Like most other innovations, his was decried as whimsical and puerile by some persons, as if it were absolutely unbecoming a man of fortune to indulge in the elegant refinements which wealth placed at his command; whilst others caricatured the system by cramming their apartments with mythological figures and conceits, jumbled together without propriety or meaning*.

It is therefore highly desirable that the architect of cultivated taste be permitted to exercise his judgment on furniture, which so much affect interior decoration: whereas, at present, he rarely exhibits in his designs any thing beyond the bare walls of his rooms. If it be said that such subjects do not come within the scope and province of the architect, we contend that he ought not to leave a house, or an apartment, till he sees and approves all the finishings and fittings—till harmony, symmetry, and beauty pervade every part.

“Be thou the first true merit to defend;
His praise is lost, who stays ’till all commend.”

POPE.

* Mr. Hope’s useful volume “*On Household Furniture and Interior Decoration*,” folio, 1807—though treated with much illiberal severity in “*The Edinburgh Review*,” Vol. X., has not only improved the taste of cabinet-makers and upholsterers, but also that of their employers. This gentleman urgently recommends the young artist “to emerge from the servile track of undeviating sameness, take a higher flight, and ascend to those more copious sources of elegance, whence I myself have drawn all my ideas, and which alone can offer an inexhaustible store of ever varied and ever novel beauties. I mean, in the first place, those productions of nature herself, animate or inanimate, which contain the first elements and the first models of all the perfections of art; and, in the second place, those monuments of antiquity which show the mode in which the forms of nature may be most happily adapted to the various exigencies of art.”—See also Percier and Fontaine, “*Recueil de Décorations Intérieures*, comprenant tout ce qui a rapport à l’Ameublement.” Fol. 1812. 72 plates.



CHAPTER II.

DESCRIPTION OF THE GENERAL ARRANGEMENT OF THE HOUSE, WITH BRIEF REMARKS ON THE
DIFFERENT APARTMENTS, REFERRING TO THE ACCOMPANYING ENGRAVED PLANS.

“ He gains all points who pleasingly confounds,
Surprises, varies, and conceals the bounds.”

POPE.

HAVING pointed out in the preceding chapter, as far as our limits would permit, some of the principal desiderata in domestic architecture and interior decoration; and having briefly shown the varied effects of which they are susceptible, and the extensive and diversified field they present to architectural talent, we now proceed to notice, briefly, the arrangement of the rooms, as indicated in the ground plan; reserving, for the next chapter, more particular descriptions of the respective apartments.

This residence, which was built by Mr. Soane in the year 1792, and has been occupied by him ever since that time, has undergone many successive changes and embellishments that have rendered it, independently of the numerous works of art it contains, a house of peculiar interest to the architect, antiquary, and artist. The elevation towards Lincoln's Inn Square, although too small to form a prominent object, and although rather fanciful for street architecture, must be admitted to exhibit a novelty which at once attracts attention and excites comment. It is,

however, to be regretted that merely the galleries, or screen, is of stone; and that the entire front is not of the same material. This screen consists of three arches below, one forming the doorway, and three above: the latter are divided by narrow pilasters, decorated with square flutings, terminating at top in an angular fret. Before the second story, the screen occupies the space of the centre window only; and above each of the extreme pilasters, of the lower part, is placed a female statue *. We need hardly remark how much more preferable this mode of disposing statues is, so as to have their shadow fall upon the building itself, to that of fixing them on the upper cornice or balustrade of an edifice, where they always have an insecure appearance, and where, if they be numerous, as is the case in many Italian edifices, they look like a row of pinnacles, the effect of which is any thing but pleasing to the eye. It is not, however, on the external appearance of the house that we need dwell, when there is so much more originality and invention displayed in every part of the interior. This we purpose to notice, and shall endeavour to characterise by a few general observations, in passing from one apartment to another, through the whole; and in the subsequent chapter shall enter more into detail, by describing some of the choicest objects of art and virtù which are here preserved. By referring to and studying the annexed *PLAN*, the reader will be able to obtain an accurate idea of the forms and arrangement of the ground floor; and will not fail to remark how ingeniously every portion of the space has been occupied and rendered beautiful: and how every irregularity of form is made to contribute to variety, and to produce picturesque effects.

The *PLAN* includes the ground floors of the three houses, Nos. 12, 13, and 14, Lincoln's Inn fields, the whole being the freehold property of Mr. Soane. That marked No. 13 is, however, the subject of the present essay, and is contradistin-

* The original erection of this gallery created inveterate and pertinacious opposition from the district surveyor, who proclaimed it a nuisance, and in opposition to the provisions of the Building Act: he accordingly indicted the architect in October, 1812. The case was argued before the Bow Street magistrates, and decided against the surveyor. The latter, however, appealed to the quarter sessions, where the case was not received. The district surveyor next carried it into the Court of King's Bench, when Lord Ellenborough again referred it back to two magistrates: after being once more discussed by counsel on both sides, and by the magistrates, the projection was decided not to be a nuisance, and not to come under the cognizance of any Building Act. The consideration of this case, and the pertinacious litigation it occasioned, convinces us of the danger of investing undefined power in certain public offices. In the same Square, a similar case had been previously decided: and the portico of the Surgeons' Hall was raised without opposition from the district surveyor. The *Metropolitan Building* as well as the *Paving* Acts require careful revisal, and specific adaptation to the present times.

guished from the others by a darker colour in the engraving. It will be observed that parts of its museum and gallery, to the back, are portions detached from the other houses. The present dwelling may be said to occupy an area of thirty-four feet in front, eighty-two in depth, and seventy-six feet in the rear; within which space is comprised a series of rooms, passages, vestibules, stairs, and courts, which vary so much in size, arrangement, and characteristic features, that it seems extremely difficult to describe the great intricacy of the whole. A more familiar knowledge of the place shows us that the architect has given a practical illustration of the union of symmetry and complexity, as well as of the alliance of architecture, sculpture, and painting. Passing through a porch of double doors, A, and vestibule, B, we arrive at

The front room, EE and FF, measuring twenty-three feet by thirty-eight, and thirteen high, which has something very uncommon in its arrangement, being divided into two nearly equal parts, of which that marked FF is appropriated as a library, and the other part, towards the court, as an eating-room. Such a disposition, with windows at the opposite extremities, is certainly not in accordance with the rules usually laid down, but is a proof, were one needed, that an architect is not bound servilely to adhere to rules, which, however excellent as general precepts, may, under particular circumstances, as in the present case, be deviated from, rather advantageously than otherwise. The effect here produced is exceedingly impressive; an air of spaciousness is created, while, at the same time, the two divisions are kept sufficiently distinct by the projecting piers, and the pendent arches on the ceiling; and gratify the eye by their proportions, whether considered separately or united. The view likewise either way—whether into the square in front, or into the court behind, is more pleasing, when thus thrown to a distance, than it would have been, had there been two distinct rooms; in which case, neither would have been so well lighted as at present.

The centre of this floor may be considered as being occupied by the *Breakfast-room, G*; the Court, L; and the Cabinet and Dressing-room, H and J. The first of these, which extends somewhat deeper than the Court, measures nineteen feet by eleven and a half. It is lighted by two windows towards the Court, and by arched lights at the north and south ends. (See SECTION, *Plate III.*) These lights, as well as a small lanthorn in the centre, are formed of stained glass, which diffuses a warm glow over the room, and admirably displays the drawings at the two ends of it. It has seven doors, but they are arranged so symmetrically, that although the apart-

ment is small, they are so far from seeming too numerous, that they rather enhance its beauty; and some of them being pannelled with mirrors, serve to give an appearance of greater extent. Those opening into the Museum and Eating-room are double, one of them is glazed with stained glass of a warm hue, so that the inner door being opened, a view is admitted into the other rooms without any draught of air being occasioned, and the apartment may be rendered quite private, or otherwise, as may be required. By this exceedingly ingenious and novel mode, very contrary advantages may be obtained at will; and the inconvenience attending glazed doors entirely obviated.

In the centre of *the Court*, which descends to the level of the basement story, is a kind of trophy composed of a capital of an Hindoo column and of other architectural fragments; besides which, it contains several pieces of sculpture: and on the north side, opposite the window of the Eating-room, is an elegant Grecian scroll ornament surmounted by a vase; the effect of which, as seen from the apartment just mentioned, is strictly architectural.

From the Breakfast-room there are four doors of communication to the Museum, one of which, at the north-west angle, opens to a small *Cabinet*, with a coved sky-light, which is ornamented with a miscellaneous collection of sculpture, bronzes, bas-reliefs, &c. At the end an opening has been made in the floor, to admit a view into a part of the lower gallery, or crypt; thus we may perceive that even a space of a few feet may be so arranged as to produce a singularly striking effect.

Like the Breakfast-room, this closet opens into the *Museum*, which we will now cursorily examine. From the multiplicity of objects with which it is stored, and from the intricacy of its plan, a stranger must view the scene with astonishment, and can hardly know where first to direct his attention. It may be considered as consisting of several portions, marked in the plan P, Q, and R. The first of these, at the west end, is a recess fitted up with bookcases, pannelled with mirrors: Q, the principal division, is loftier than the others: it is lighted by a lanthorn dome, supported on four piers and arches, the space beneath which is open to the lower gallery, as will be seen by the section, Plate IV. This opening is surrounded by a parapet and balustrade, upon which are placed antique vases, urns, and busts; and from the gallery thus formed, the spectator looks down into the Sarcophagus-room, or centre of the lower gallery, where is deposited that unique specimen of Egyptian antiquity, the Belzoni Sarcophagus, of which a complete interior view is thus obtained. The portion marked R, is much lower than the rest of the Museum, being only nine

feet and a half high, whereas the other parts are thirteen and a half:—from the floor of the Sarcophagus-room, to the summit of the lanthorn, the height is thirty feet six inches. It will be seen by the section, Plate VIII. that there are several variations in height, arrangement, and construction in the extent of the Museum from east to west. Immediately to the east of the part last noticed, there are three passages communicating to the Picture Cabinet; the central one of which is bounded by rows of columns, piers, &c. supporting the Student's Office. When viewed from above, or at the sides, this office seems suspended, or poised in middle space, being detached from the main walls. In passing under it, the visitor will not omit to notice a picturesque and pleasing view, which is obtained across the court-yard, already noticed, and thence through the eating-room and library, to the garden of Lincoln's-inn-fields. Another, and very dissimilar vista is next caught, through the dressing-room, study, &c. in the same direction, where the glazed doors of tinted glass produce a glowing, or sunset-like effect.

Passing through a small vestibule or ante-passage, s, containing casts of capitals, columns, and other architectural fragments, we enter the *Picture Cabinet*, t, a room fifteen feet by fifteen, and nineteen and a half high. Uncommon as these proportions are, and singular as is the effect, this apartment is particularly pleasing and impressive. Looking back, we obtain a vista through the whole Museum, the extreme extent of which, including the Gallery itself, is sixty-six feet; although from the picturesque arrangement, and the successive contrasts of light and shadow, the distance appears considerably more. The walls of this Gallery may be said to be treble, or to consist of three surfaces, the outer one opening like folding shutters, leaving a sufficient space between the two for pictures, both on the inner face of the shutter, and on the wall itself. By this original and exceedingly ingenious contrivance, a small cabinet is rendered capable of containing as many pictures as a room three times the size. On the south side, these shutters are double, thus affording four surfaces, and on the whole being opened, an effect of a most magical kind is produced:—within a bay-window of deeply stained glass, stands a beautiful statue of a female, by Westmacott, while in the intermediate space the walls are covered with drawings, architectural models, and numerous reliques of art. The astonishment of the visitor is increased at finding beneath him a Gothic apartment, as singularly situated as it is adorned. We here perceive what beautiful and novel effects may be attained by ingenious and tasteful contrivance,—what rich and picturesque architectural scenery may be created within the most confined space,

and without the least aid of external view. After witnessing what has been accomplished here, let no architect complain that private residences afford little scope for the display of originality and fancy; or that striking effects cannot be produced on a small scale; or that picturesque beauty cannot be obtained, except at the expense of convenience.

Quitting the Picture Cabinet, we ascend a small staircase to the *Office*, the sides of which are a continuation of the walls of the Gallery beneath, an open space of a few feet in width being left to admit light into that part of the Gallery. A small window at the west end of this room affords a view into the Museum below, and also to the Sarcophagus beneath. No place can be conceived better fitted for an architect's study, or more richly furnished with objects adapted either to inspire his mind, or refine his taste; for turn which side we will,—above, below, around,—models, casts, ornaments, and details meet the eye in every direction.

Returning to the Gallery, and descending another flight of steps, at *v*, we enter what is designated as the *Monk's Parlour*. Here, in defiance of all precedent, and doubtless to the horror of those coldly correct persons who pay implicit deference to Vitruvius and Palladio, and who look upon any deviation from established forms as culpable heresy,—here, on the very basement floor, we find ourselves within a “daintie Gothic bower,” as secluded from aught that might remind us of the “huge Babylon” around us, as if we were a hundred miles from the metropolis! This room measures about thirteen feet by thirteen, independently of the bay, which is four feet in depth; and is eight feet high, except that portion which is beneath the open space marked *u* in the plan of the ground-floor, where we look up on one side to the statue before mentioned, and on the other, into the Picture Cabinet, whose richly-decorated ceiling, with its hanging arches and pendants, produce a beautiful effect, hardly less surprising than that we before noticed when looking down from the Cabinet itself.

The adjoining *Court*, *w*, is fitted up with arches, and other fragments of Christian architecture, so as to accord with the character of the room from which it is viewed, and to present a pleasing and singular piece of scenery. Re-entering the passage, we pass through a narrow corridor leading into the crypt, or sub-gallery, which is most appropriately fitted up as a repository for the famed Egyptian Sarcophagus, for cinerary urns, vases, busts, &c. Nothing can be better managed, or more piquant, than the effect produced by the contrast felt on passing from the corridor to this subterraneous museum. There is a considerable degree of solemnity pervading

this crypt, which is admirably in character with its destination; nor could the most enthusiastic admirer of Egyptian antiquity desire a more appropriate or nobler shrine, for that invaluable monument of ancient art than this, where it is deposited in the centre of so many precious and exquisite relics of later ages—resting like a patriarch in the midst of the generations that own him as their sire. That the reader may study the tasteful and symmetrical arrangement of the architectural design, and of the pieces of antiquity here contained, we refer him both to the general section, Plate VIII., and to Plate VII. which exhibits the plan and elevation of the four sides of the Sarcophagus room.

The Recess, at the south-west angle of this lower Gallery, has been lately opened above into the Closet, as has been before remarked, in the ground-plan, o. Another alteration, which has taken place since the plan of the basement-floor was made, is the throwing open the room on the west side of the Court, so as to extend the passages of ingress and egress to and from the Sarcophagus.

Returning to the Museum, the stranger is conducted through the dressing-room and small study (H J K, in Plan) to the eating-room. The window in the dressing-room J, commands a bird's-eye view of the various architectural fragments, &c. in the Court, marked w; and in the Study, marked H, the visitor will pause to examine several beautiful and interesting fragments of Grecian architectural sculpture, and also numerous other relics.

We have now conducted the reader, step by step, through the apartments on these two floors, appropriated to the reception of works of art; and may safely assert, that no where within a similar extent does there exist such a succession of varied and beautiful architectural scenery, so many striking points of view, so many fascinating combinations and contrasts,—so much originality, invention, contrivance, convenience, and taste.



No. IV.

CHAPTER III.

DETAILED DESCRIPTIONS OF THE DIFFERENT APARTMENTS, VIZ. THE VESTIBULE AND STAIRCASE—EATING-ROOM AND LIBRARY—BREAKFAST-ROOM—PASSAGE—CABINET—MUSEUM—VESTIBULE TO, AND PICTURE CABINET—DRESSING-ROOM, AND STUDY:—IN THE BASEMENT—THE MONK'S PARLOUR—AND CEMETERY—CORRIDOR, SARCOPHAGUS-ROOM, DRAWING-ROOMS, ETC.; WITH REFERENCE TO THE SECTIONS, AND PERSPECTIVE VIEWS.

THE construction and arrangement of the house illustrated by the present volume may be regarded as the result of many years' study and experience, by an architect who has been actively and zealously devoted to his profession; and who has, in this instance, given full latitude to his imagination. Hence it cannot fail of claiming the attention, and even deference, of persons who love the art, and hope to profit either by the success or failure of their predecessors. These descriptions are entirely addressed to such a class of persons, and to whom we would recommend an attentive

examination of the accompanying *Sections* and *Views* which, jointly considered, we hope will at once interest the imagination and gratify the curiosity of the reader*.

The *Vestibule* and *Stair-case*, it will be seen by plan, Pl. I. B, C, D, have been influenced in their forms and design by the original wall, between the two houses, Nos. 12 and 13. Instead of being detrimental to effect, this obliquity of line, in the partition wall, has given the architect an opportunity of contrasting the former with the latter, and giving to the stair-case an appearance of greater space and greater lightness, than it would have assumed, had the size of the vestibule been squarer and larger. This part is coloured in imitation of *porphyry*, whilst the stair-case assumes the appearance of *giallo antico*. Here we perceive contrast without opposition, and an imitation of those Italian palaces, or villas, where finely polished marbles are at once the substance and ornament of many apartments. A break, or division, is formed between the vestibule and stairs, by a pier perforated by three arches, and two squared niches, which serve both to divert the eye from the oblique line of the side wall, and also to give an architectural feature to the scene. At the entrance are two doors, of which the exterior one is studded with round-headed nails, and bronzed; and the inner one is formed of mahogany, and ornamented with several panes of painted glass. On the landings of the stairs are windows, filled also with painted and stained glass, and additionally lighted with a coved sky-light.

LIBRARY AND EATING-ROOM, PLATE II.—The mode here adopted of giving geometrical representations of the sides of an apartment, with all its fittings-up and ornaments, will, it is hoped, be far more useful and satisfactory than that which has hitherto been generally employed,—of strictly architectural sections, showing only one side of a room, and that, too, quite unfurnished. Although this mode serves to exemplify the construction of a building, it conveys very little idea of the appearance of an apartment when furnished; and has certainly not contributed to render architectural works so generally interesting and inviting, as they might be made by a more popular and intelligible style of representation. Hence it has happened, that, with the exception of professional men, and a few amateurs, hardly any one is attracted by publications of this description; while the exceedingly scanty letter-

* In the preceding chapter a summary view has been taken of the House, as far as regards the *Plan* alone: in this a more detailed description is given of the various apartments with respect to their decorations and contents; and although this mode of treating the subject may have occasioned one or two trifling repetitions, it has been adopted as the most convenient and perspicuous; and as enabling the reader better to comprehend either the general distribution of the rooms, and their connection with one another, or the peculiar character and details of each, individually.

press with which they are usually accompanied, has by no means tended to heighten their claims to general notice.

The annexed engraving exhibits elevations of the two sides and ends of the front apartment, forming the library and eating-room, the southern division being appropriated to the former, and the northern to the latter destination. Singular as the plan of this double room is in many respects, the effect it produces is both surprising and pleasing: every thing that is novel produces the former, though not always the latter effect. The advantage of considerable space is thus obtained, while the lines of demarcation between the two divisions are sufficiently marked to give to each of them its due proportions; whereas, had these been omitted, the room would have appeared too low for its other dimensions, it being only about thirteen feet high, by forty feet in length. This disparity of proportion is effectually remedied by the pendent arches between the two divisions, which we thus perceive are not introduced without some motive, although their intrinsic beauty would of itself have been sufficient to justify their application. The walls are painted of a deep red colour, in imitation of the walls at Herculaneum and Pompeii, as are likewise the arches and the pannelled compartments of the ceiling; whilst, in some parts, the mouldings are of a light bronze colour. Notwithstanding the richness of the *ensemble*, the pervading characteristics of this apartment are chasteness and simplicity. Very few mouldings are introduced, and those consist of mere lines: even the cornice, if such it may be termed, is remarkable for its extreme plainness, being in fact nothing more than a fillet; yet such is the variety of well contrasted outlines, and the happy arrangement of the various parts, that the eye is amused and the mind interested by the novelty and intricacy of the forms and effects. Had the architectural contours been more enriched,—for instance, the arches above the book-cases, they would have disturbed the repose requisite to give effect to the ornamental sculpture, and to the vases, and bronzes which they contain.

Among the various works of art which ornament this apartment, the most striking is the large *fictile Vase*, on the portfolio table, before the glass, at the south end of the room (Plate II. A). This exceedingly beautiful and valuable relic of ancient art is shown in the wood-cut of vases, in the title-page of this volume; as is likewise another vase of the same description, but of very remarkable and unusually elegant contour which is placed against the east pier, dividing the two rooms, as will be seen by referring to the elevation, Plate II. c.

As indicated in the accompanying print this apartment is fitted up with glazed

mahogany book-cases, which contain a mass of valuable and interesting works, on architecture in particular, and on the fine arts generally. On the tops of these cases are numerous antique vases, pieces of sculpture, &c.; whilst other objects of the same class are supported on brackets attached to the pendent arches. At the angles of the book-cases, as well as in some of their pannels, are several strips of looking-glass, which tend to give light, cheerfulness, and beauty to the scenery. A series of antient chairs, of unusual form, and inlaid with mother-of-pearl (which are omitted in the accompanying elevations, as they would interfere with the architectural symmetry), constitutes part of the furniture of this apartment. Attached to the piers are several bronze idols, and other antique relics. It will be seen by the sections that the ceilings are adorned with deep pannels, or recesses, with bead mouldings, &c. Over the side-board, opposite the chimney, in the eating-room, is a very interesting architectural drawing, in which are grouped together various designs and compositions by the Professor of Architecture. On the frame is the following inscription: "*A Selection of Parts of Buildings, public and private, erected from the Designs of J. Soane, R. A. F. S. A. in the Metropolis, and other places in the United Kingdom, between the years 1780 and 1826.*"

The idea of thus bringing together, in an abridged form, the principal features of the various works of a single architect, is both ingenious and interesting. We here find portions of the Bank, the Dulwich Gallery, the House of Lords, Courts at Westminster, National Debt Office, the Board of Trade, and other structures, which have been executed during a long and successful professional career.

Opposite, and over the chimney-piece, is a masterly and pleasing specimen of Sir Joshua Reynolds's painting; an allegorical picture, called *The Snake in the Grass*. Beneath the large window which opens to the back court, as well as on each side, are other glazed bookcases, Plate II. B. To the right and left of these are entrances to the breakfast-room, and to the small study. The doors are mahogany, and glazed with stained glass, whilst a second door, glazed with mirrors, is hung on the inner side. A very large square window, with its lower panes filled with specimens of *antient painted glass**, occupies the greater part of the north end

* Hitherto *stained* or *painted Glass* has been considered as utterly out of character and inadmissible in any buildings except those in the style of our ancient religious edifices, of which it forms so striking a characteristic: yet there is no reason, that we can perceive, why it should not be occasionally employed in edifices where the forms of classical architecture predominate. Are we to suppose that if the ancients had been acquainted with this beautiful material, they would have failed to avail themselves of it for the purpose of architectural decoration, when we perceive that they had no

of the room; which, as already noticed, is richly adorned with fragments of classical architecture. By reference to the elevations in Plate II. the reader will perceive that there are busts, pieces of sculpture, drawings, and circular mirrors in this apartment. The forms of the fire-places, and position of the stoves, merit the attention of the young architect.

The Breakfast Room, Plate III.—This small and beautiful apartment is certainly not one of the least interesting in the house, whether we consider its admirable arrangement and construction, or the novelty and taste with which it is fitted up. Although its dimensions do not exceed eighteen feet by eleven, and although within this space there are no fewer than seven doors, the disposition of the various parts is so harmonious and symmetrical, that there is no confusion or crowding: on the contrary, comfort seems to have been studied full as much as ornament. The ceiling is formed by a flattened dome perforated by a lanthorn in the centre, and by four circles at the spandrels; to the north and south of which are arched roof-windows rising above the ceiling. These throw a vertical light on the side walls, so as to produce

objection to colour and gilding,—to ivory and bronze,—or, in short, to whatever might contribute to ornament, and to embellishment? Surely it is no violation of any fundamental principle of good taste to introduce entire windows of painted glass in a building of strictly Grecian character, provided the subjects represented be in perfect unison with that style; for what, after all, is such a window but a transparent picture? Unfortunately, however, most persons suffer themselves to be imposed upon, in architecture, by words; and hence it has happened that, while we affect to copy the antients, we have so often lost sight of the principles which guided, and the spirit which animated them.

As a lamentable instance of the poverty of invention and want of taste in modern architects of the *soi-disant* classical school, we may here remark, that instead of making *chimneys and roofs* subservient to the decoration and harmony of the rest of their compositions, they generally leave them in the rudest and most uncouth forms imaginable. If the architect conceals them, it is well;—but if he either does not, or cannot, he ought at least to impart to them such embellishments and proportions as shall render them in unison with the other features of his building. Unless he does this, he commits a false concord both in architecture and taste. But the antients have left us no prototype for this indispensable part of a modern edifice; we may, however, rest assured, that had they known the use of chimneys, they would have devised some means of rendering them not only pleasing but beautiful objects: for the pervading *principle* of their architecture—its first and fundamental rule—was to render each part and feature subservient to decoration: even the very tiling of their roofs assumed picturesque forms, and contributed to embellishment. The Italian school has proceeded upon principles nearly the reverse, for it has carried mere ornament to a disgusting excess, cutting up façades into “bits of littleness” and gewgaw trumpery, so as utterly to destroy character, grandeur, proportion, and simplicity.—In this respect the architects of the style popularly designated Gothic, showed a far better taste: their roofs and chimneys, in short, every feature, accorded, with and formed a component part of the general design,—but they were not copyists.

a very beautiful effect, and to show the architectural drawings that adorn them, to the utmost advantage. We have here a very happy example of the manner in which windows of this description may be introduced into sitting rooms where there are side windows also. Opposite the fire-place is a window opening to the court, the centre compartment of which is formed by a large sheet of plate glass. Some of the doors are pannelled with mirrors, which serve to give the appearance of greater extent: and these being opened, the museum is seen through other doors glazed with stained glass; by which means views are obtained into that apartment without any inconvenience or draught of air; while, on the other hand, the objection to which doors of this description are liable, is obviated by having an inner door. The two ends of this apartment, and other parts of its walls, are adorned with various architectural drawings, either the designs of Mr. Soane, or imitations of the interior decorations of rooms at Herculaneum. Among the former are several of the Bank of England; a sepulchral monument, raised in a burial ground near St. Pancras Old Church, to the memory of Mrs. Soane; plans and sections, &c. for a national gallery, to perpetuate the gallant achievements of British valour by sea and land; a design for "the Academical Institution," erected at Belfast, in Ireland*, &c. As already noticed, there are no less than seven doors in this room, four of which communicate with the museum, as indicated in the plan, Plate I. Two of these open laterally to small cabinets. That marked o in the *Ground Plan*, is profusely ornamented with small bronzes, bassi-relievi, casts, fragments, &c. Turning to the right the stranger next enters

THE MUSEUM, which is illustrated by Plates IV. V. VI. VII. and IX. On entering this truly unique apartment, so richly adorned in every part with architectural fragments, casts, vases, and other works of art, and presenting such intricacy and variety that every step offers a new picture to the eye, the spectator hardly

* An anecdote of the latter edifice is entitled to record. Some Irish noblemen and gentlemen of Belfast, &c. having patriotically raised a fund to found a public academy in that town, solicited Mr. Soane to furnish designs, and for which they intimated they could only afford to give one hundred pounds. Although very inadequate to remunerate an artist of talent and of experience, the architect undertook the task, made a series of plans, sections, elevations, &c. and presented them to the young institution. A large edifice was erected, conformably to these designs, excepting the colonnade shown in the drawing. The committee not only transmitted a vote of thanks to the architect, but entered a resolution on the archives of the Institution, that he was invested with the privileges of a life governor.

knows where first to fix his attention ; and it is some time before he can proceed to examine in detail the numerous objects around him. Commencing our description from the west end we perceive a recess fitted up with bookcases, and which may be denominated the *Pennant Library*, from its containing a rich and unrivalled copy of Pennant's "Account of London," illustrated with a great number of original drawings and prints, and bound in six folio volumes*.

At this end of the Museum is an assemblage of antique sculptured marble vases, presenting a variety of forms, proportions, and sculptured embellishments. This rich group of ornamental sculpture is shown in *Plate V.*; and some of the most interesting vases are delineated more at large in *Plate XVII.*

The annexed engravings will furnish the stranger with an idea of the general design and arrangement of this apartment, and also characterise some of the objects with which it is replenished and adorned. Were this volume intended as a *Catalogue Raisonné* of the contents of the house, it would be necessary to name and characterise the various and numerous articles of art and antiquity which are dispersed over the walls of this room ; but however desirable such a catalogue might be to a few, we fear that the majority would regard it as tedious and dull. Desirous of pleasing that majority, we must restrict ourselves to the architectural features and designs of each room, alluding, in general terms, to some of the more prominent objects with which each is adorned. The museum now alluded to is not merely novel and almost romantic in design and effect, but is filled with a choice and valuable collection of architectural fragments, bassi-relievi, busts, statues, &c. As indicated in the plan and views, it presents at once two stories, or floors : the basement, in which the sarcophagus is placed, is seen from a parapet surrounding an opening in the floor. In passing round this parapet, various views of unusual combination and effect are obtained, both of the subterranean recesses below, the gallery and dome above, and of vistas eastward towards the picture cabinet.

Considered as a collection of architectural fragments and models, this gallery is unrivalled in Great Britain ; for, with that enthusiasm for his profession, which is the characteristic of the real artist, Mr. Soane has here accumulated the most valuable specimens of architectural details of almost every period, and may be said to

* This magnificent specimen of topographical illustration was purchased at the sale of the late Mr. Fauntleroy, of unfortunate memory, for the sum of six hundred and fifty guineas : and, we may add, that it could not possibly have been more appropriately deposited than in its present situation, where it is surrounded by costly architectural publications illustrative of every country.

have set an example that deserves to be adopted by government*. Of the superiority of *fac-similes*, in relief, to any other mode of representation, there can be little doubt; for they show at once, in a tangible form, what cannot otherwise be at all satisfactorily understood without a great number of diagrams; and even then the actual effect is left in a great degree to the imagination. In saying this, we by no means intend to deny the utility of drawings, which, for some purposes, are even preferable to models; for a mere model, however satisfactory in other respects, will not enable us to judge of the appearance of the structure itself when placed in any particular situation: for this purpose perspective views, exhibiting not only the building but its locality, are indispensable. Besides, a model is seldom so placed as to be seen from the same point of sight as a real building, since those parts of the latter, which are considerably above the horizontal line of the spectator, are on a level with, or even below the eye in small models.

The Ante-room to the Picture Cabinet, east of the Museum, contains a variety of capitals, entablatures, cornices, friezes, bas-reliefs, and other architectural details and ornaments. Plate IX. is a view of this room, looking towards the south, with the door of the cabinet at the left hand corner. On the opposite side is a Corinthian capital from the *Temple of Vesta at Tivoli*. This Order, which has been employed so often by Mr. Soane, at the Bank of England, &c. is of a very peculiar character;

* It is greatly to be wished that more efficient provision was made for the study of architecture than at present exists. In the Royal Academy, this branch of art may be said rather to be tolerated than encouraged: even the space allowed for the annual exhibition of architectural drawings seems grudgingly bestowed, for the greater number are so placed, that it is utterly impossible to examine them; although drawings of this description require to be viewed as closely as engravings. Were an *Academy of Architecture* founded, with a gallery for models, drawings, &c. and every facility afforded to students, we might not only hope to see considerable improvement in architectural designs, but to find the public attention excited, and the apathy and indifference which unfortunately prevail with respect to this elegant branch of the fine arts, succeeded by information and taste. Unless we are egregiously mistaken, an institution of this kind, furnished with models of the finest structures of antient and modern times, and affording specimens of every style and every country, were it always open to the public, as is the National Gallery of Paintings, would be attended with most beneficial results. It would be highly desirable, too, that there should be apartments where drawings might be constantly exhibited. This would not, indeed, be a money-making system, but it would be something much better: it would raise the dignity of the art and its professors in the public estimation; and would be the means of cultivating among us a more generally diffused taste for architecture, and a more intelligent patronage of it. Until the public mind be better formed, however we may regret, we cannot be surprised at beholding so many abortions—so much meanness and insignificance—such an utter disregard of every principle of art, as are manifested in so many of our public and private structures. An institution of this kind has been planned, and its principles will shortly be made public.

so much so, indeed, that it may almost be termed a distinct order. The termination of the flutings, both above and below, the bold relief of the foliage, of the flower on the abacus, and of the volutes, as well as its general proportions, impart to this example of the Corinthian, a bolder and more characteristic appearance than what usually belongs to the order. In these respects it differs very much from the specimen of the same order in the temple of Jupiter Stator. The latter, of which a cast is here shown, standing on the floor at the end of the room, and which has been recently introduced by Mr. Soane in the beautiful façade of the Board of Trade, Downing Street,—is far more floridly and elaborately ornamented. Both these examples may be said to be almost new in this country, so greatly do they vary from those hitherto adopted. This marked variety of character, in the same order, is of singular advantage to the architect, as it enables him to diversify his compositions. They may be regarded as *synonymes* in his vocabulary, by means of which he has it in his power to express those delicate and almost evanescent shades of meaning which cannot otherwise be conveyed, and to point out with precision the sentiment he intends to convey. In the Choragic monument of Lysicrates at Athens, we have another very remarkable example of the same order, but differing very materially from the other two*.

THE PICTURE CABINET, marked T in the Ground Plan, and represented by Plates X. XI. and XII. is not only a singular, but an eminently beautiful apartment. Devoted, as it is, to exhibit the productions of a sister art, it is as striking for the beauty and novelty of its architecture, and the fancy displayed in its designs, as for the *chefs-d'œuvre* of the pencil it contains. Within a space, measuring about twelve feet by fourteen, and fifteen feet high to the cornice, is contained a great number of pictures and drawings: the surface of the walls being tripled, by means of large pannels which swing on hinges, and open like folding doors. This will be under-

* Although it is said that architecture admits only three distinct characters,—strength, elegance, and delicacy,—in other words, the Doric, Ionic, and Corinthian, we conceive that each of these qualities is capable of considerable modification. We do not consider, for instance, that a greater degree of decoration than generally used is incompatible with strength, or why an order of the same proportions as the Doric might not be more enriched. By this means we should obtain a decidedly *Composite* order, different from any we yet possess. This opinion may seem very heretical; but we will ask, would not an order of this description, employed to support the Corinthian, be less solecistical than the practice of placing the Corinthian upon the Doric, in the same design? Or, *vice versa*, might not a lighter but equally simple order be used to surmount the Doric, in cases of super-columniation?—The idea of a *florid* Doric may be deemed very absurd; yet, does a warrior look less athletic for being richly accoutred?

stood by referring to the two annexed views, where the doors are represented as opened. Unusual as the proportions of this room are, its height (nineteen feet and a half to the ceiling) being so great, compared with its other dimensions, they are so far from offending the eye,—owing probably to the manner in which the light is admitted from above, that they are particularly pleasing. The pendent and highly enriched arches of the ceiling deserve to be noticed for their intrinsic beauty and their peculiarity and novelty. This successful *engrafting*, if we may so term it, of new forms upon those of Grecian architecture, convince us that judicious and tasteful innovation (the real touchstone of superior genius) is not to be interdicted, unless, indeed, we are content to be servile copyists, and merely to reproduce the exact forms prescribed by the models of antiquity, or by modern practice.

Not only the general design of this room, but its details, finishing, and contents, are alike entitled to the study of the young architect and the artist. The lower portion is formed of a series of mahogany doors, and pannels, inlaid with ebony, and divided into compartments by brass rods. In the chimney-piece, door, flooring, and ceiling, we perceive novel and beautiful forms and details. At the angles are four richly-carved ivory chairs, which formerly adorned the palace of Tippoo Saib. The design and ornaments of this room will, however, be better understood by the accompanying engravings, than by any descriptions we can offer. Of the two perspective views, one exhibits the east and south sides, with a view into the inner cabinet, in which the Nymph, by Westmacott, forms a very conspicuous object. The effect of this beautiful statue is greatly enhanced by the singularity of its position, and by the deep glow of stained glass in the window behind it:—It has, in fact, almost the appearance of being suspended in the air. The other plate shows the east and south sides of the cabinet, where we again behold the statue, but somewhat nearer, so as to perceive also the model of the new façade of the Bank, which is immediately below it. Both cabinets are richly stored with pictures and architectural drawings. Among the former are the eight justly admired paintings by *Hogarth*, of the *Rake's Progress*; and four, called the *Election*. These moral, satirical, and graphic essays are replete with entertainment and instruction. They are subjects for intense study, not for casual inspection; and, like the profound writings of a Shakspeare, or the vivacious and pregnant productions of a Sterne, they afford an exhaustless theme for perusal and reflection. Here are three pictures by Canaletti, one of which may be regarded as his *chef d'œuvre*. There are others by Howard, Bird, Westall, Bourgeois, &c.

This cabinet is also particularly rich in *architectural drawings*,—principally from Mr. Soane's own designs, evincing the fertility of his imagination and the originality of his compositions; while, in point of execution, they are no less admirable, as they unite correctness of detail with breadth of effect and true feeling for the picturesque.

The following designs are some of the most interesting:—the National Debt Office (with plans, views, details, &c.); the new building for the Board of Trade, &c. Downing Street*; the centre of the new façade of the Bank, a design of no ordinary merit; a Triumphal Bridge; a Mausoleum; views of different apartments of the Bank; a group of Churches, in various styles of Christian architecture; and another in the Grecian, all of which manifest great originality and fancy.

We have already spoken of the truly extraordinary view here obtained on looking down into the Monk's Parlour, the splendid bay-window of which, entirely filled with painted glass, is immediately below. It would be utterly impossible to convey by a drawing, however well executed, any adequate idea of the singular effect thus produced; nor can we venture to say that the accompanying views of the cabinet itself, faithful as they are, answer to the impression it makes upon the spectator; so that, to those who have not actually beheld it, our praises must appear exaggerated and hyperbolic: by those who have, we shall probably be accused of having said too little in its commendation.

Before we quit this unique apartment, we shall merely remark, that the beauty of the workmanship, and finish of all its details, correspond with the taste and contrivance displayed in every part. Descending a flight of steps, we enter

THE MONKS' PARLOUR. This room loses nothing in effect from the obscurity of the approach to it, nor from the spectator being in a great degree unprepared for the novel scene which here awaits him. To say the truth, it is some time before he recognizes it as the apartment, the unexpected view of which, from the cabinet, excited his admiration; so different is the point of sight from which he now beholds it. It is not easy to describe clearly its peculiar form; but the annexed plates will explain this: we shall therefore content ourselves with observing, that it may be said to consist of two distinct parts, one beneath the cabinet, having a low ceiling,

* After the Bank, this is undoubtedly Mr. Soane's finest work; and the order here adopted, we believe for the first time, is the most finished example of the Corinthian: the double ballustrading on the summit has been censured by some of our diurnal critics, who only perceive that it is a deviation from general practice, but are incapable of feeling the charm of the picturesque and rich character it imparts to the roof,—a feature that in modern architecture is generally a blemish—never a beauty.

and the other rising considerably higher,—the upper division, or the space that rises above the line of the ceiling, forming what we have denominated the inner cabinet. The general character of this apartment accords very well with the appellation bestowed upon it, except that it has an air of elegance, and displays a taste that we can hardly imagine belongs to the cell of a religious recluse. The style of the architecture and of the decorations are what we may very well fancy to have been adopted in our domestic architecture at the commencement of the sixteenth century. This cabinet is admirably adapted for seclusion and study; and so well is its character kept up throughout, that the adjoining court serves to heighten the illusion, being fitted up with arches, and other fragments, from the antient palace at Westminster, so as, when viewed through the painted window, to have somewhat the appearance of a ruined cloister. The window which occupies the whole of the bay or recess on the south side, is richly “storied,” containing twenty different subjects in *chiaro-scuro*, in small circular compartments, the interstices of which form a deep purple ground, relieved by red and yellow. In the coloured Print, facing the title-page, this window is seen reflected in the opposite mirror, where it produces a very brilliant effect, and imparts a considerable lightness and splendour to that side of the apartment. In Plate XIII. a small portion of the window is shown at the right-hand corner. The walls are adorned with a profusion of Gothic fragments, trefoil and quatrefoil ornaments, foliage, busts, masks, small statues, and other analogous decorations, many of which are from St. Stephen’s Chapel, Westminster, and that of Henry VII., the Painted Chamber, St. Saviour’s Church, Southwark, and Westminster Abbey and Hall. Over the chimney-piece, which is painted in imitation of granite, is an antient picture of the Virgin and Child, on copper. Besides the architectural specimens, there are many other curious pieces of art in this cabinet, particularly some small carvings in ivory, apparently by Greek artists, the inscriptions on some of them being in the Slavonic language, that of the Russo-Greek church. There are likewise several valuable pieces of old china. Immediately below the folding shutters of the upper cabinet, and upon the same level, over the door, are architectural models, bronzes, &c. among which the most conspicuous are models of the eastern façade of the Bank, as lately executed, and another of the southern front of the same building. The view, looking up to the picture cabinet, is singular and impressive, whilst that from the window, into the mirrors facing it, is both mysterious and beautiful. The whole is of a gloomy cast, but in the midst of this gloom, the stranger is surprised by the reflection of numerous bright and vivid colours, apparently in a dark recess. The mirrors being placed, with the surfaces

at different angles, tend to give great complexity and variety to the scene. The novelty and eccentricity of this apartment must confound the regular architectural critic, who has founded all his notions of beauty, congruity, and taste on the five orders, and who therefore fancies that every deviation from the Vitruvian and Palladian rules is heresy and barbarism. But those who candidly examine the productions of practical artists, not with a view of finding fault, but with a wish to ascertain either merits or errors, and profit by the one whilst they avoid the other, will find much to exercise their fancy and judgment in the room now alluded to, for here are blended and brought together many varieties of architecture. When we perceive the truly picturesque result thus produced, we cannot but applaud the skilful manner in which various styles, apparently so irreconcilable, have been blended, so as to form a beautiful and also an harmonious *tout ensemble*. In less able hands, such a combination might have been very chaotic,—a mere juxtaposition without union,—but, as here exhibited, it reminds us of those playful and graceful sculptural caprices known by the name of *arabesques*, in which animal and vegetable forms are connected with so much elegance of fancy. The beauty of the Grecian orders is indisputable, but we are not therefore such bigots in taste as to be able to admire nothing else; or as to conceive that no other proportions can possibly be tasteful. On the contrary, it appears to us little short of unmeaning absurdity, to maintain that there is an innate harmony in Grecian architecture, absolutely unattainable in any other style, for a single glance at any one of our cathedrals will suffice to subvert such a theory.

The Plan of the Basement Story, Plate VIII., shows that a passage, or corridor, c, leads from the monk's room, just described, to the opposite end of the house, where the noble and interesting sarcophagus, with numerous marble cinerary urns, and fragments of architecture, are dispersed through these domestic catacombs. The effect upon entering the sarcophagus room, from the gloomy corridor, is particularly impressive; nor is it without feelings somewhat partaking of awe, that the visitor approaches the truly venerable relic of primæval art which here presents itself to his view,—a tomb that has survived dynasties and empires. Such a monument speaks volumes, and while we gaze we involuntarily exclaim, in the energetic language of Byron,—

“ Admire—exult—despise—laugh—weep; for here
There is such matter for all feeling:—man!
Thou pendulum betwixt a smile and tear,
Ages and realms are crowded in this span!”

The space in which this sarcophagus stands (see Plates VI. VII. and VIII.) opens by four arches, which are appropriately fitted up in the style of a Columbarium, with niches containing cinerary urns of various sizes and characters, many of which are exceedingly interesting, and in a high state of preservation. There are likewise distributed, in various parts, antique candelabra, cippi, sculptural fragments, busts on columnar pedestals, &c. The recess on the west side is more spacious than the others, and has a door-case, between two Doric columns, similar to the one in the opposite recess, but filled with looking-glass. The south end of this recess may be considered as a continuation of the small upper cabinet, adjoining the breakfast room, part of the floor having been removed, by which means a very great improvement has been effected, and the light now streams down, in the most picturesque manner, into this angle, thereby producing a very striking bit of scenery.

Before we quit the basement story, it will be proper to point out the *Court Yard*, marked J. in Plate VIII. This presents a scene quite in harmony with the monk's room, and keeps up the sentiment and association produced by that unique apartment. Here we have some antique pointed arches, supporting fragments of an old wall, in which are inserted numerous remnants of mouldings, grotesque heads, corbel tables, &c. A monk's well and pump, an inclosed mound of earth, a blank tombstone, with the creeping ivy, cypress, &c. are so many indications of a spot destined for the terminating scene of frail mortality; and which a pious hermit, as well as a truly good man of the world, may contemplate without dismay, and meditate on without one melancholy sensation.

Returning from the subterraneous museum to the library, the stranger is conducted through a small Dressing Room and study. From a window in the former, a bird's-eye picturesque view of the court-yard just named is obtained; and in the Study we perceive many exquisite specimens of Greek architectural fragments, in marble. On the mantel-piece, of a singularly formed fire-place, are numerous small bronze figures, and other antique reliques; also the Cane, containing measuring rods, compass, &c. formerly belonging to Sir Christopher Wren.

From what has already been stated, combined with the accompanying illustrations, it is evident that the whole ground floor, and the basement story, of Mr. Soane's house, are fully replenished with works of art and virtu. It is indeed a richly stored museum; and although apparently adapted merely for spectacle and display, the house contains every domestic accommodation and comfort for a small family. In addition to the brief notices already given, it remains for us to conduct the reader

to the *first floor*, which, though denominated the *drawing*, or *withdrawing rooms*, will be found to offer new objects of attraction and interest, and to keep up the same character, and continue the same sentiment that belong to the lower apartments. Here are two rooms communicating with each other by large double-doors, and to the stair-case by two smaller doors. The front room has recently been fitted up to contain and display a series of *architectural models*, in cork. The chief of these, both in size and interest, represents parts of the ruinous *city of Pompeii*. By this model, which occupies a space of about eight feet square, we are presented with the appearance of the streets, houses, temples, theatres, &c. which, after having been buried by the volcanic lava of Vesuvius for nearly two thousand years, are now exposed to view and examination, as fresh and vivid as if they had been concealed only a few years. A cursory survey of this desolated city awakens both awful and interesting reflections: for we naturally and imperceptibly wish to ascertain the condition, manners, customs, arts, &c. of the people who were busily engaged in their worldly occupations, when the whole were suddenly engulfed in death and destruction. Pliny the Younger, who witnessed the eruption, has given an interesting account of the scene, its effects, &c. in two letters addressed to Tacitus, as materials for that historian's narrative. From what has been laid open of Pompeii, combined with the recorded evidence of the historian and poet, much information is derived; but still many important facts remain unascertained, and the antiquary and artist have an attractive theme for inquiry and speculation. *Eustace* and *Forsyth* have both visited the place, and gratified the public by their respective accounts and reflections. *Sir William Gell* and *Mr. P. Gandy* have published a series of illustrations of the excavated city, and descriptions of the ruins, under the title of "*Pompeiana*." The academy of Naples has also published larger and more scientific works on the same subjects; the Neapolitan government, too, is still laudably employed in pursuing the excavations, and we may look forward for additional information and further elucidations of antiquarian lore. Forsyth, speaking of Pompeii, says, "I saw nothing admirable, but much that was curious,—ancient galleries and rooms, tessellated pavements and arabesque walls, ill-spelt names, and ill-shaped horses scratched on the stucco,—columns repaired and modernised by the antients themselves, who have buried their original flutings under a painted coat of plaster." The square in front of the great theatre, commonly called the Barracks, is ascribed, by the same learned author, to the governor's prætorium.

A model of the *Basilica at Pæstum*, with part of the foundation of that antient city.

A model of another *Temple at Pæstum*, supposed to have been dedicated to Ceres.

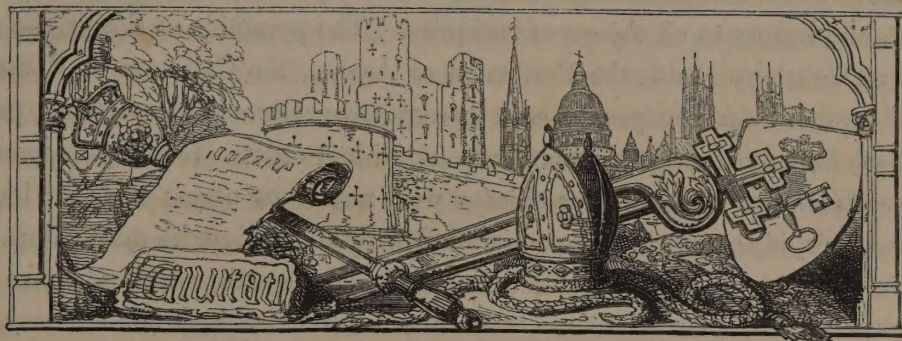
A model of the largest temple at *Pæstum*, dedicated to *Neptune*.

A model of the enclosure of the *city of Pæstum*, shewing the situation of its three temples.

The grand but dilapidated temples of Pæstum are interesting subjects for the study of the architect; not, however, to copy and apply to buildings of this country and climate, but as illustrative of the art and customs of other and distant nations. It is singular that the solid parts of these temples have fallen, whilst the columns and entablatures remain. Taking into consideration "the immemorial antiquity of the three temples at Pæstum, their astonishing preservation, their grandeur, or rather grandiosity, their bold columnar elevation, at once massive and open, their severe simplicity of design, that simplicity in which art generally begins, and to which, after a thousand revolutions of ornament, it again returns; taking, I say, all into one view, I do not hesitate to call these the most impressive monuments I ever beheld on earth."—*Forsyth's "Remarks on the Antiquities, &c. of Italy,"* Vol. II. p. 92.

In the back drawing-room are three cases with folding doors, designed to contain and display some of Mr. Soane's architectural drawings. Among these are splendid designs for a *royal palace*, proposed to be seated on Constitution Hill, in the Green Park. This site is singularly eligible for the town mansion of the monarch, as presenting an important and interesting object to the stranger and foreigner on entering the metropolis from the west—as affording a large space of pleasure garden and park scenery around it, with private drives and roads to the minor palaces of Buckingham House, St. James's, Carlton House, Houses of Parliament, and all the ministerial offices; and last, though not least, for the display of its external architectural features. With such a palace in the capital, and that at Windsor, as now forming, the King of England might vie in splendour with some of the despotic monarchs of eastern nations; whilst he would surpass them all in being the guardian rather than the destroyer of the freedom and happiness of his subjects.

Among other splendid designs in these moveable frames are,—1. Triumphal Arches of entrance to the metropolis; 2. the Council Office and Board of Trade, at Westminster; 3. the Royal Gallery to the House of Lords; 4. the Court of King's Bench; and 5. Court of Chancery, at Westminster; 6. the Courts at Westminster, as seen in connection with the north front of the Hall in Palace Yard; 7. the Bank of England, &c.



No. V.

CHAPTER IV.

BRIEF ESSAY ON THE CONTENTS OF THE HOUSE, CLASSED UNDER THE RESPECTIVE HEADS OF—

1. EGYPTIAN ANTIQUITIES—2. GRECIAN—3. ROMAN—4. PICTURES AND DRAWINGS—AND 5. BOOKS.

ENGLAND, by the united exertions of the merchant, the amateur, and the artist, is at length highly enriched with the works of art which have belonged to, and are characteristic of, distant and different nations. For insulated parts, for details, for the component members of classical edifices, we need no longer be subjected to the risks, the expenses, and fatigues of long and laborious journeys. Capitals, bases, columns, entablatures, and ornaments, of almost every kind, are now accessible at our own homes, in that focus of art and science—London.

In concluding one of his lectures at the Royal Academy, the Professor of Architecture remarked, in unison with this sentiment,—

“The time not distant far shall come,
When England’s tasteful youth no more
Shall wander to Italia’s classic shore.—
No more to foreign climes shall roam
In search of models, better seen at home.”

However satisfactory and useful these exemplars may be to some persons, and for certain purposes, we find that they do not, and cannot, satisfy all. The laudably

inquisitive artist, who is ardent and fastidious, wishes to see the far-famed objects of antiquity in their native places, under their appropriate effects of light and shade, and in unison with the scenery and associations which originally gave them origin, and continued with them from the days of pristine beauty to aged decay and ruin. This association—the witching of imagination—gives exaggerated importance, interest, and beauty to all objects of antiquity. The pyramids of Egypt, the Celtic temple on Salisbury Plain, the Parthenon of Athens, the Coliseum at Rome, and the cathedral of Salisbury, possess each its respective charm and importance, perhaps even more from local attributes than from individual merits. It rarely happens that any one person can visit all these objects, with numerous others of equal interest; and, therefore, if he wishes to store his mind with knowledge, he must resort to the valuable museum, as well as to the delineations of the artist and descriptive pages of the author. The present volume is submitted to the architect and amateur, as an offering in this class; and the author hopes that it may be found useful in pointing out new sources of amusement and incentives to intellectual improvement.

EGYPTIAN ANTIQUITIES.—Egypt may be said to be the fountain-head of post-diluvian antiquity, the birth-place of art, the cradle of science, and the natal home of human inventions. “So early as the days of Moses,” remarks an eloquent and learned writer in the *Edinburgh Review* for December, 1826, “Egypt, pre-eminent in laws, institutions, learning, and art, as well as in political power, appears to have reached that maximum of improvement at which nations generally remain for a longer or shorter period stationary.” The antiquary and historian must be intensely interested in every thing relating to the early annals of such a country: for it is a lamentable and tantalizing fact, that these are so much mixed up with fiction and romance, as to render it difficult to separate the true from the apocryphal, and the genuine from the spurious. Nor is it likely we shall ever obtain satisfaction on this point, till we can read and interpret their own literature. Volumes of this may be said to be transmitted to us; but they are unfortunately without the alphabet and grammar. Among these unreadable and uninterpreted works, is the large and highly wrought Sarcophagus, which was brought by Belzoni from the banks of the Nile to those of the Thames. It is considered to be of pre-eminent interest, not merely as a work of human skill and labour, but as illustrative of the customs, arts, religion, &c. of a very antient people. Nothing, perhaps, can be more perplexing

and mortifying to the pride and powers of learning than the monument before us. Its surface, internally and externally, is covered with a written language that seems unintelligible to all. Scholars of different empires, and of the most acute faculties, have vainly endeavoured to translate this language; and though they have apparently made some progress, and have given a meaning and interpretation to some figures and combinations, yet they have failed hitherto to produce any striking and conclusive results. Two or three English gentlemen of learning have directed their studies to this branch of archæology; and, having found something like a clue, it is hoped they will persevere in their laudable career, till they have unravelled the gordian knot. To Dr. Young, Mr. Salt, the Right Honourable Charles Yorke, Colonel Leake, Sir William Drummond, Mr. Buckingham, and Mr. Upham, the public look with anxious solicitude; for those gentlemen have all evinced zeal, learning, and acuteness in their erudite disquisitions on the subject. The French and German literati have also directed their attention to these matters; and though Champollion seems a little jealous of the fair fame of our countrymen, yet we hope that he and all will persevere till the antient language and literature of Egypt is rendered familiar to the scholar.

A very interesting essay has recently appeared in the *Edinburgh Review* (December, 1826), in which the respective merits and qualifications of some of the gentlemen above named are fairly discussed; and in which the writer has evinced an intimate knowledge of the subject.

The monument, mausoleum, or coffin, which occasioned these remarks, may be regarded as a volume of historic or biographic information, and therefore is entitled to the most diligent and intense study of the Egyptian antiquary. From the accompanying prints, the reader, who has never seen the Sarcophagus, will be inclined to infer that it must be the ostentatious sepulchre of a person of wealth and influence, who vainly fancied that his name, titles, and memorable deeds would descend with this unperishable record to the latest posterity. Nothing less than hopes of posthumous fame could occasion such an expenditure of human labour and human ingenuity as have been here employed; and we cannot suppose that so much was indiscriminately used. It is more rational to conclude that the surface of this tomb contains an account of the public deeds and private merits of the monarch or hero, whose mortal frame was incased within its sides.

To *Belzoni* we are indebted for this Sarcophagus. His enterprising and dauntless spirit impelled him to explore the deep and pestiferous caves at Gournon, on the banks of the Nile. In one of them, called "the Saloon," he found the Soros here

alluded to, but without any mummy within it, which he concluded had been taken away at a former period. With no small difficulty, risk, and expense, this coffin was taken out of the cave, conveyed to a vessel on the Nile, and wafted across the seas to England. With many other Egyptian antiquities, it was placed in the British Museum, and offered for sale to the British Government, which having strangely and unwisely refused to purchase this unique and important relic, Mr. Soane came forward promptly to buy it, rather than suffer it to be conveyed away to enrich either the French, Russian, or Bavarian capital, from each of which a commission had been sent. The price paid was two thousand pounds; apparently an immense, but in reality a very moderate sum; for a work of such extreme antiquity, of such unrivalled interest, of such intrinsic worth, as involving the history of literature, art, and mankind, is of undefinable value. How frivolous and insipid a gew-gaw is the largest diamond in the world, in comparison. It contains no meaning, exacts no emotion but pecuniary value; creates no deep interest; nor does it awaken any latent sentiment of mind.

The story of Belzoni,—his lamentable fate, the dispersion and, it is feared, sacrifice of his unrivalled and interesting collection, which was first exhibited at the Egyptian Hall, Piccadilly, and part of it afterwards by his ill-treated widow, in Leicester Square,—would form a narrative of peculiar interest and pathos; and whilst it would reflect great credit on the disinterested and patriotic spirit of that amiable and wonderful traveller, it would impeach both the moral and political integrity of certain parties with whom he came in contact.

Besides the Sarcophagus thus noticed, there are many other relics of Egyptian antiquity in this collection, some of which are represented in page 31, in union with other grotesque figures from Hindostan, the Gold Coast, &c. The objects delineated in the wood-cut are small bronze figures, grouped by the artist. They represent some of those monsters which men in a half civilized state first designed and then worshipped. “The worship of graven images,” and those generally ugly and even frightful, is a strange perversion of the human mind; as if devotion and reverence were only to be excited by objects of loathing rather than of admiration.

GRECIAN ANTIQUITIES.—In this class, the present collection contains numerous interesting fragments of architectural members, casts from others, specimens of sculpture, in statues, busts, and bassi-relievi, with bronzes and fictile vases. Each and all of these serve to exemplify the arts and customs of the accomplished people of antient Greece. On the vases, we see some of the earliest efforts of artists who,

with little skill and taste, endeavoured to delineate the human figure, both naked and in drapery; who also aimed to depict some classic fable, or represent certain mysteries or profane rites: in the marble statues and bassi-relievi, we recognise productions of the highest class of design, and most elegant execution. The scrolls, foliage, and festoons of architectural sculpture, are replete with fancy and beauty, whilst the models of Grecian sepulchres present us with memorials of the funereal customs of the same classic people. The wood engraving, given in the title-page, represents nine of the Greek, commonly called Etruscan, Vases in this collection, and exhibits almost every variety of shape to be found in much larger collections. That marked No. 2, formerly in the possession of Sir Henry Englefield, is a rarity which very few collections possess*. The largest, figured No. 6, known by the name of the *Cawdor Vase*, from having been in the museum of that eminent nobleman, if it be not actually entitled to the higher designation of a work of ancient art, is to be admired for its extraordinary size, the numerous figures represented upon it, and its elegant enrichments. How far it may be considered a specimen of the art of painting among the Greeks, must for the present remain a matter of doubt. The Professor of Painting in our Royal Academy is, we believe, engaged at this time in going over those authorities and opinions delivered by various writers respecting the excellence of the Greeks in painting, which have hitherto been imperfectly discussed by antiquaries; and, perhaps, with the exception of the Abate Requeno, who was merely an amateur practitioner, have never been investigated, as they ought to have been, by a master of the art.

A graphic representation, in which, after the outlines have been delineated, the colour is given, not by a pigment, but by a wash or varnish, approaches nearer to

* The reader is referred to a very learned and original work, entitled, "Disquisitions upon the painted Greek Vases, and their probable Connection with the shows of the Eleusinian and other Mysteries. By James Christie, a Member of the Society of Dilettanti." 4to. 1825. At the end of this interesting volume, is an essay on the "Classification of the Greek Fictilia," under the "obvious characteristics of *form* and *colour*." The latter is arranged under four heads:—1. Purple-figured; 2. black-figured; 3. the illumined; and 4. the plain. The forms of the larger vases of the antients are classed also under four heads, deriving both shape and name from the fruit of the Nelumbium, viz. 1. the Nelumbium of Egypt, approaching to a conical form; 2. the Nymphæa *Lotus* of Egypt, of oblong spheroidal shape; 3. the Nymphæa *Alba* of Greece, oblate spheroidal; 4. the Nuphar lutea of Greece, of which the capsule is urceolate. "Thus the genera of vases may be expressed by the epithets, Nelumbio-ides, Loto-ides, Nymphæo-ides, and Nupharo-ides." The learned and amiable writer then proceeds to point out the genera and species by more particular descriptions, referring to popular specimens or engravings. The principal collections referred to are those of Mr. Hope, the British Museum, and the late Sir Henry Englefield; the two former of which are unrivalled in this country. The latter has been dispersed.

the modern process of map-staining than to painting. Besides which, the contrast between figures intended to be brought forward to the eye, and those which recede from it, was surely rendered with very little skill or intelligence, when the former were illumined with a solid white enamel, and the latter merely stained with a red transparent tint. We therefore anxiously look for an explanation how these things may have really been. In the mean time, we may admire the drawing, or at least the intention of the artist who drew the figures upon the clay, which figures partake of the spirit that generally pervades the sculpture of the Greeks. In that noble department of the art, we may conclude, the nature of the popular religion, and the abundance of the necessary material in Greece and the neighbouring islands, enabled their men of genius to excel, long before they became able practitioners in the sister art.

To attempt an explanation of the paintings upon this, or any other of the fictile vases in this Museum, would lead to a discussion that could hardly interest the reader of fine taste. Whether we should content ourselves with endeavouring to reconcile these paintings with the discordant mythologies of ancient poets and theogonists, in the course of which a multitude of references might be given, which, after all, would illustrate no facts of history, nor furnish any useful knowledge; or whether, with the learned German, Creuzer, we should plunge into the depths of Orphic mystery, which might entangle us in many contradictions, and would not be likely to gratify many readers. Even taking such a scholar for our guide, we might mistake many things for Orphic that were really devised since the time of Alexander the Great; and inconsiderately blend many simple traditions, introduced into Greece by the early Phœnician settlers, with the reveries of Platonists of the lower times.—We willingly abstain from such investigations.

ROMAN ARCHITECTURE AND SCULPTURE.—Of specimens illustrating these subjects, the present collection is amply provided. From the temples of Jupiter-Stator at Rome,—of the Sibyl, or Vesta, at Tivoli, and other famed edifices in that classic country, we are presented with various real specimens and casts, many of which are shown in the accompanying engravings. Here are also numerous bassi-relievi, cinerary urns, busts, and statues, which are indicative of Roman art and taste. These are too numerous, however, to be particularised in the present volume.

Contrasted to these classic remains, and evincing an entire revolution in architectural design, we have next to advert to the specimens of *Christian*, commonly called *Gothic Architecture*, many of which, both in genuine fragments and in casts,

are preserved here. From the old palace of Westminster, in the Norman age, and in the times of Richard the First and Edward the Third, we have columns with bases and capitals, arches, friezes, and other ornaments. The fluctuations and changes that were progressively made, from those times to the reign of Henry the Eighth, are exemplified by other examples from the Abbey-church of Westminster, Henry the Seventh's Chapel, Salisbury Cathedral, and from other edifices.

PICTURES.—As indicated in Plates X. XI. and XII., and already noticed in page 28, one of the apartments in this house is appropriated to paintings and drawings. Among the former, there are twelve by Hogarth,—four representing as many events, or scenes in an “Election Contest,” and eight illustrating “A Rake's Progress,”—three by Canaletti, four by Piranesi, one by Sir Joshua Reynolds, one by Turner, one by Bird, one by Westall, two by Sir Francis Bourgeois, and others by Howard, Fuseli, Cosway, Kauffman, Gandy, &c. By this enumeration it will be seen that Mr. Soane has patronized his contemporary artists of the modern school; and we know that he has given commissions for several other works. It would be an easy and agreeable task to write an extended essay on these productions of human genius and skill; for each subject, and every painting, affords a theme of unquestionable interest; it is a text fertile in matter and incident. Those of Hogarth, in particular, are replete with history, biography, anecdote, and sentiment. They serve not only to manifest his own unrivalled and peculiar talents, but tend to exemplify the political and moral history of Englishmen. Whilst the series of Election pictures show the besotting, bribing, debasing, demoralizing practices prevalent on such occasions; the other set,—Rake's Progress,—depict, in a language which the illiterate can read, and all nations can understand, the fatal and usual effects of vice—the natural consequences of an unrestrained course of profligacy. As the productions of an original artist—of a man who had an eye to see the expression and hues of nature—a mind to feel and appreciate them, and a pencil obedient to his will, these pictures are of infinite value and interest. Like those of Raffaele, they are full of deep thinking, and are consequently replete with expression and sentiment. Whilst they amuse the eye and fancy of every spectator, they appeal to the hearts of all. The Italian artist painted for, and is understood only by the learned in art; the English artist painted for, and is easily understood by every person of common sense and common capacity. As the works of the former are distinguished by grandeur and sublimity, so those of the latter abound in pathos, humour, sentiment, and satire: they “point a moral and adorn a tale.” Even Barry, the

cynic Barry, who never gave himself the trouble to understand Hogarth's works, and who strangely says "their general aim is to shake the sides," admits that his "little compositions are very ingeniously brought together, and frequently tell their own story with more facility than is often found in many of the elevated and more noble inventions of Raffaele and other great men." The prejudiced strictures of this artist and critic on Hogarth, as well as the absurd opinions of many others, both foreign and domestic, have been ably refuted by Mr. Lamb, in an essay published in his "Works." The public, in general, have estimated Hogarth chiefly from engravings; and his own etchings are spirited and expressive; but to appreciate the versatility of his talents, it is necessary to see and examine his paintings of the Rake's and Harlot's Progresses, Marriage-à-la-Mode, the Election, the Gates of Calais, &c. These are works of infinite merit, of undescribable excellencies, of profound wit, keen satire, deep pathos, of exquisite art. Other pictures we look at, are pleased with, and often admire; but these we read, we study, we dwell on—they make indelible impressions on the memory and heart. "I was pleased with the reply of a gentleman," says Mr. Lamb, "who being asked which book he esteemed most in his library, answered, 'Shakspeare;'" being asked which he esteemed next best, replied, "Hogarth." His graphic representations are, indeed, books: they have the teeming, fruitful, suggestive meaning of *words*." The eight pictures of the Rake's Progress detail a clear, full, and forcible history of the eventful and rapid career of a young man, from his first entrance into the world of dissipation and debauchery, to the finally appalling scene of madness and mental death. That seductive, deceptive, and fatal maxim, recommended by knaves and followed by fools, of "a short life and merry one," is here shown to terminate, as it generally does, in misery. The sensual and fleeting pleasures of gambling, of "midnight revelry, tipsy-dance, and jollity," are depicted, in these graphic moral essays, with all their sensual blandishments, and with their usual concomitants*.

The four pictures, displaying so many events in an *Election for a Member of Parliament*, may be referred to as the best essay ever published on *Parliamentary Reform*. Here bribery and corruption, with their consequences, drunkenness, gluttony, cruelty, and human debasement, are shown in hideous colours, and with hideous expression. Such a set of pictures should occupy a separate vestibule to the English House of Commons; to show errors and vices that are tolerated and even promoted by members of that assembly, but which reflect disgrace on them-

* This set of pictures was sold by auction, in 1745, for 184*l.* 16*s.*; again, at Mr. Beckford's sale, for 850 guineas; and the present possessor gave 570 guineas for them.

selves and impeach the good sense of the country. Every true patriot and honest man would thus be perpetually reminded of the absolute necessity of modifying or abolishing the present system of elections. Though these pictures are not so well known as others of Hogarth's, they may be regarded as the most complete, comprehensive, and, perhaps, his best, as a series. We are aware that the "*Marriage-à-la-Mode*" is the most popular, and that they abound with merit, both as works of art and as embracing a fine moral essay; but the Election pictures are larger, are more diversified in matter and subject, contain more of incident, character, and graphic display; and are, indeed, more copious in narrative, and epigrammatic in expression. From the commencement of canvassing; through the various stages of bribery, cajoling, intrigue, and deception, up to conquest and riotous exultation, on the one part; with the usual accompaniment of vindictive and rancorous opposition, ending in fighting and other acts of barbarous hostility, on the other. As indicative of the vulgarity and bestiality of contested elections, the painter has introduced pigs, monkeys, chimney-sweeps, and the very lowest classes of society, in juxtaposition with nobles of the land, the "*proud lords of wide domains*."

This set of pictures, representing,—1. the canvass, 2. the poll, 3. the charring, and 4. the entertainment, was purchased by Mr. Garrick of the artist, under peculiar circumstances, for a small sum,—about two hundred pounds, and bought by Mr. Soane, at the dispersion of that eminent actor's effects, in June, 1823, for £1732. The learned and accomplished auctioneer, when he knocked down the lot, neatly and appropriately remarked to this effect—"As returning officer, I have the honour of declaring that John Soane, Esq. is the successful candidate in this warmly contested election *."

* The literati of Germany seem to surpass those of our own country in their commentaries on Shakspeare, as in the case of Schlegel, Teich, &c.; and also on Hogarth, as in that of Lichtenberg, a specimen of whose essays have been given in English in the second volume of the London Magazine, by the gentleman who has enriched this work with strictures on interior decoration, &c. There is perhaps no English or foreign artist whose productions have been more extensively disseminated and commented on than Hogarth. Besides his "*Analysis of Beauty*," the late S. Ireland, and J. Ireland, have both published elucidatory essays on his designs; the former in two vols. 4to. and the latter in three vols. large 8vo. The late Mr. Nichols, Mr. Steevens, and others, have also written much on the same subject. The Rev. J. Trusler published a volume under the title of "*Hogarth Moralized*;" and Walpole has written an interesting Essay on this painter and his works, in his "*Anecdotes of Painting*." A splendid volume of the original works of Hogarth, formerly belonging to Alderman Boydell, with the plates retouched by Mr. C. Heath, and with a memoir and descriptions by Mr. Nichols, was published a few years back.

Love and Beauty, commonly called the Snake in the Grass, a fancy picture, by *Sir Joshua Reynolds*, is a fine specimen of that amiable and tasteful artist's productions. It has all the rich and deep tones of Titian, with a loveliness of female face which we seek for in vain in the works of the eminent Venetian painter. This picture was bequeathed by the artist to the Marchioness of Thomond, and bought by its present possessor at the sale of that lady's collection. Sir Joshua painted three pictures of the same subject, with trifling variations.

A View of Venice, by *Cannaletti*, representing its bustling canal and quay, the famous bridge, and some of its public buildings, is a picture of great merit and interest. It is painted in the best style of the artist: clear and vivid in colour, deep and solid in tone, accurately and firmly pencilled in detail; and whilst it evidently presents a faithful portrait of a very singular scene, the portrait is finely embellished with all the charms of art. Here are two other smaller pictures by the same artist, which were bought by Sir Robert Strange for the Marquis of Bute. These represent other parts of that extraordinary city, Venice.

In a small beautiful picture by *Howard*, portraying the aged and unhappy Lear, with some of his companions and ingrate daughters, we have a pleasing and interesting specimen of the modern English school; whilst, another by *Bird*, depicting a group of rustic gamblers, is of true Hogarthian character. This amiable and talented artist was cut off in the prime of life, when his talents were just ripening, and promised to produce a prolific harvest of honours, and consequent reward.

A richly coloured water coloured drawing by *Westall*, representing the blind and sublime Milton dictating to his two daughters.

A portrait of *Sir Francis Bourgeois*, and a picture by him, representing Mr. Kemble as Coriolanus in the hall of Tullius, rather remind us of the foundation and history of the *Dulwich Gallery*, than of any great merits of the paintings, or of the artist. Sir Francis inherited a large collection of pictures from M. Desenfans, and bequeathed the whole to the foundation of "God's gift" at Dulwich, in consequence of a personal friendship which subsisted between himself and one of the fellows of that college; and from a refusal on the part of either the Royal Academy or the British Museum to provide a suitable gallery for the collection. Thus a favourable opportunity was lost of commencing a National Gallery in the metropolis, where alone it can be fully effective and substantially useful. By equally bad policy, or bad management, London was deprived of the valuable library of the late Richard Gough, Esq. who being thwarted in his wishes of

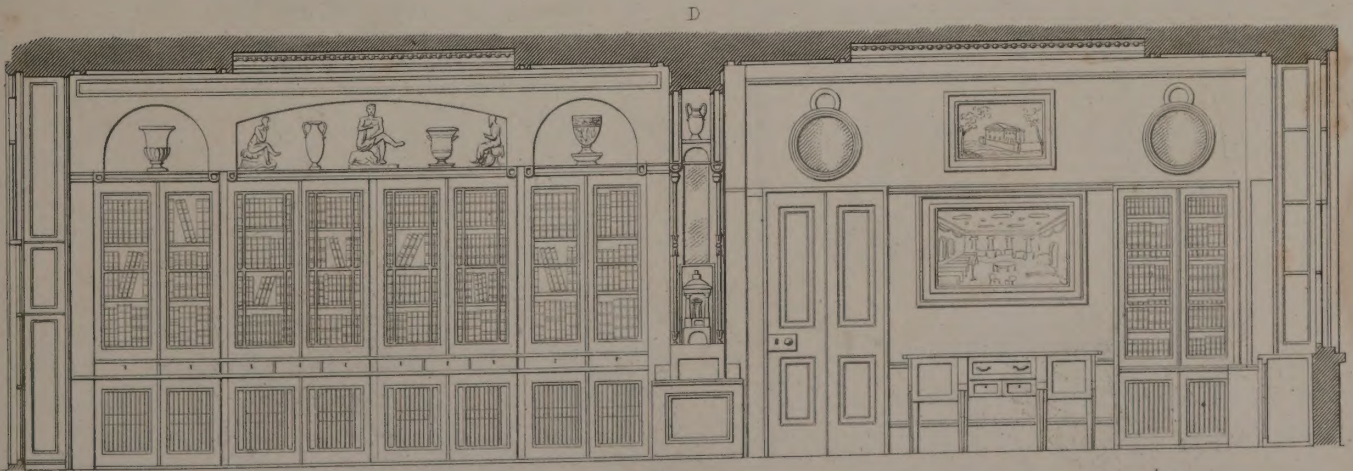
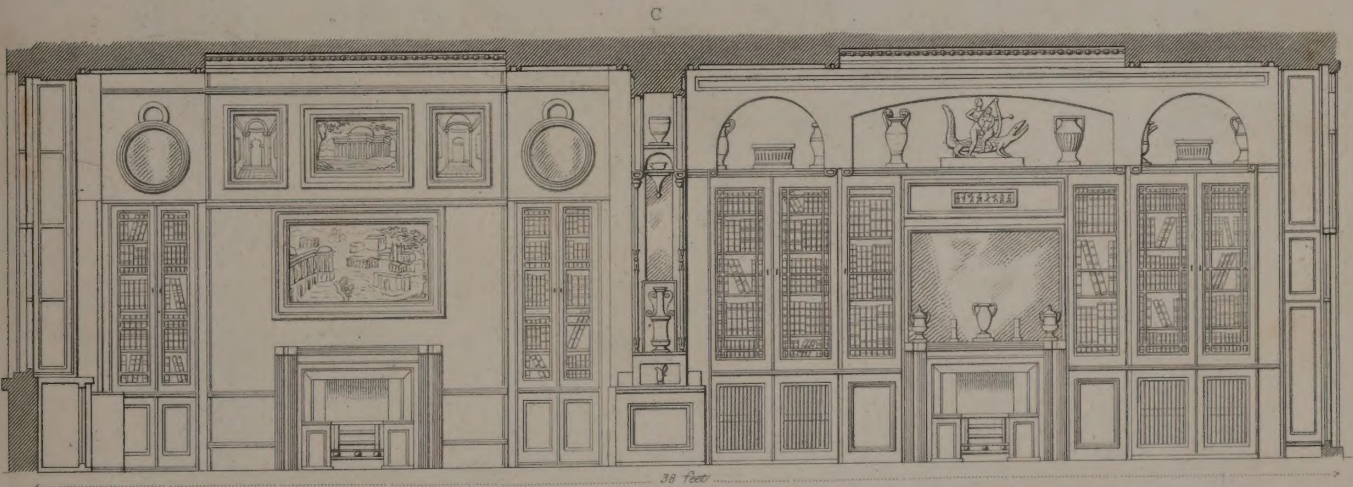
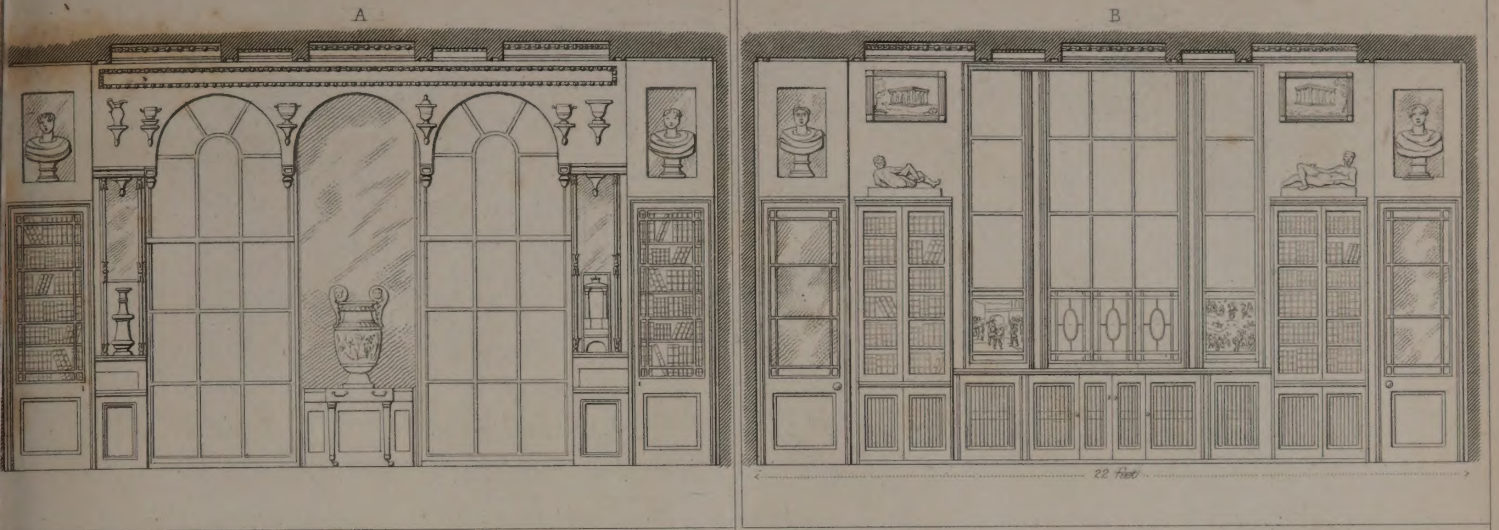


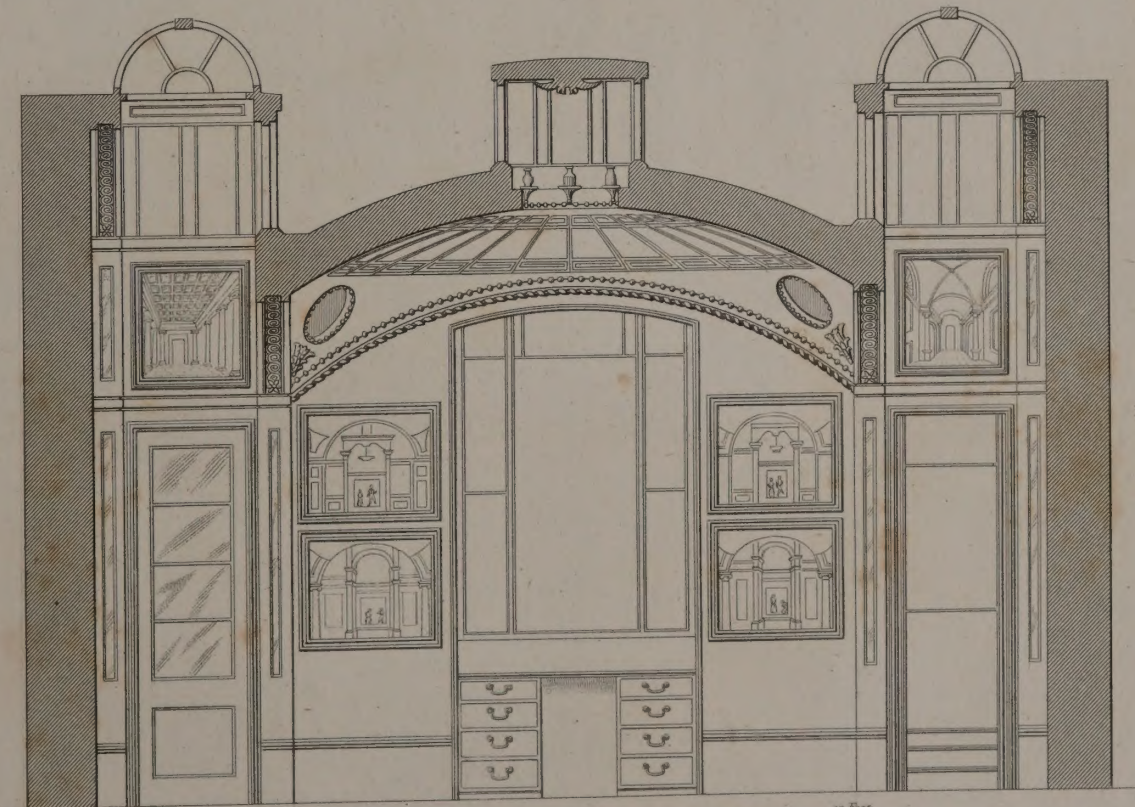
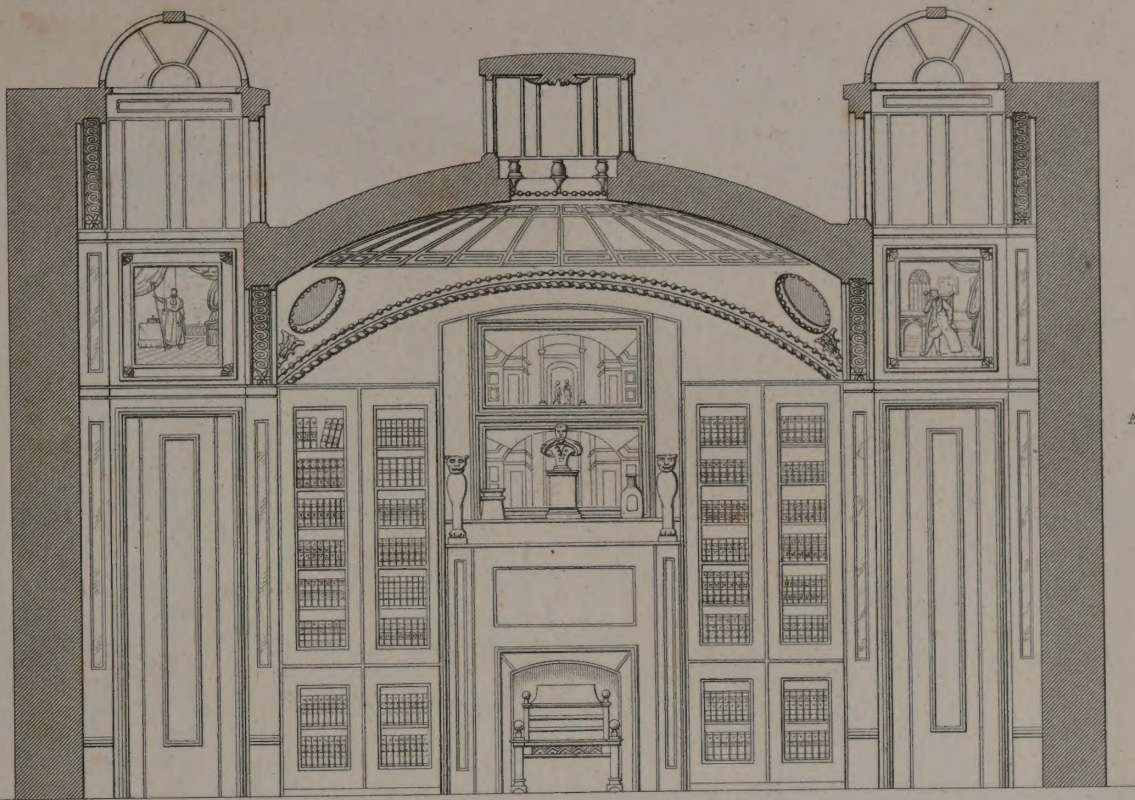
GROUND PLAN OF THE DWELLING HOUSE, MUSEUM, GALLERY, & OF JOHN SOANE ESQ.
N° 13 LINCOLN INN FIELDS.

London, Published May 1, 1824 by J. Britton, Barren Street.

R. Roofs sc

Printed by Denton & Co





In 25' 0" 10' 0"

Gladwin, Sc.

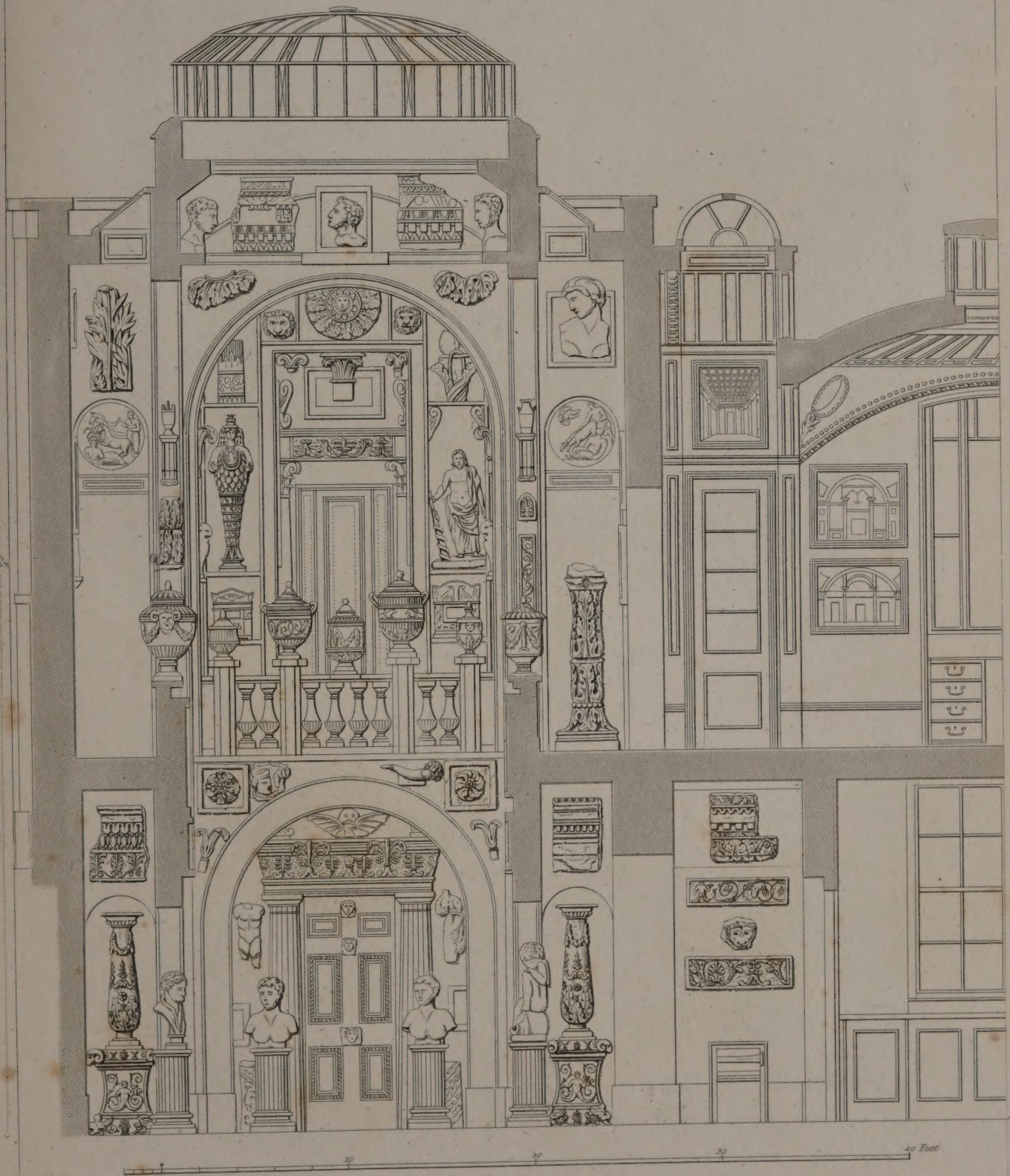
Edw. Davis, Del.

Sections of Breakfast Room.

HOUSE OF JOHN SOANE. LINCOLNS INN FIELDS.

Printed by Barnes & Co.

London. Published Jan^y 1. 1827 by J. Britton, Burton Street.



Section of Museum, & Breakfast Room, looking West;
HOUSE OF JOHN SOANE, LINCOLN'S INN FIELDS.

B. Winkles Sc.

Printed by Barnard & Son

London, Published Jan^y 1 1827 by J. Bristow, Burying Street.



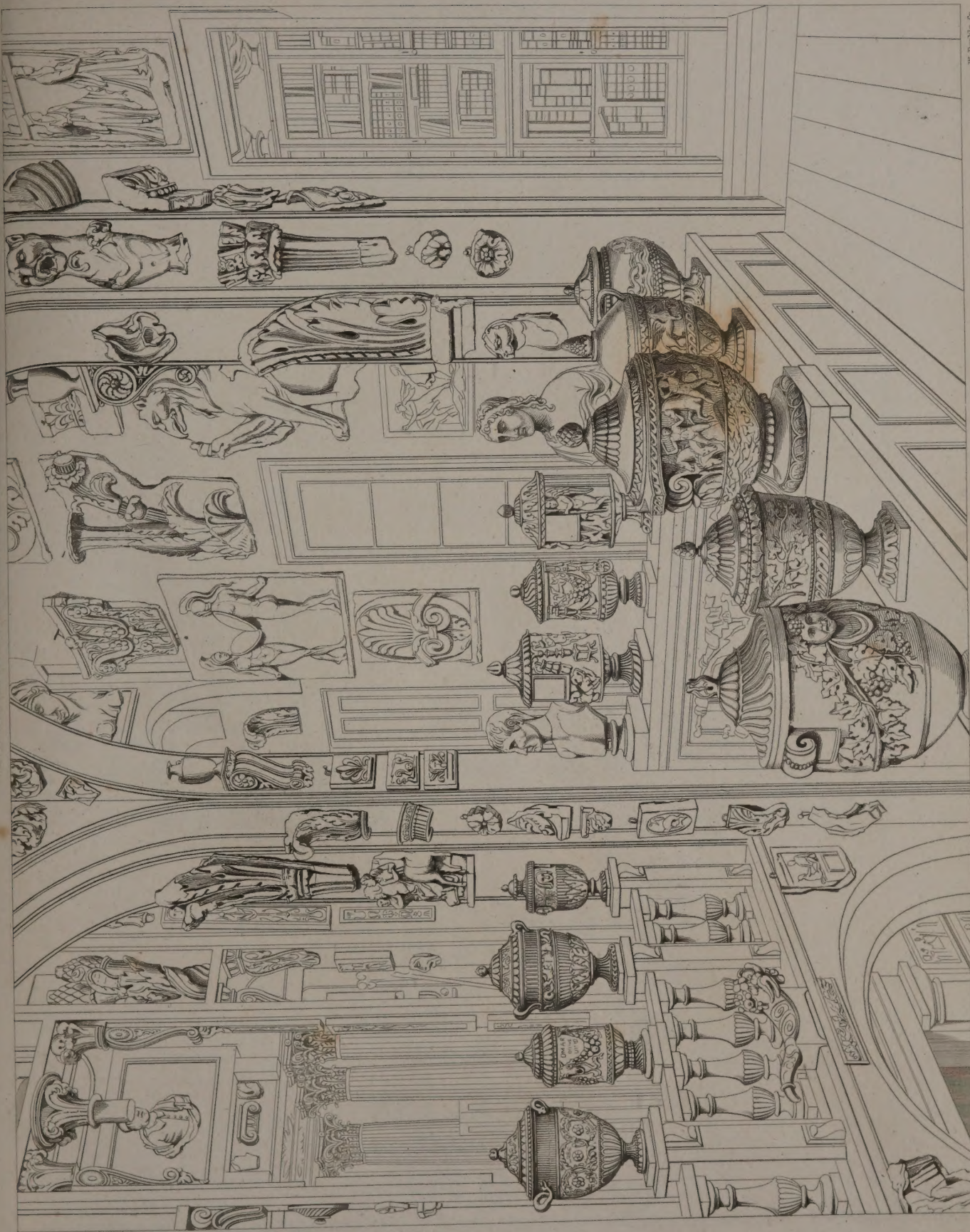
O. Moore del.

B. Winkles sc.

View in the Museum—in Sarcophagus Room:
HOUSE OF JOHN SOANE.—LINCOLN'S INN FIELDS.

Printed by Heywood

London. Published Jan^y 1. 1827, by J. Britton, Barton Street.



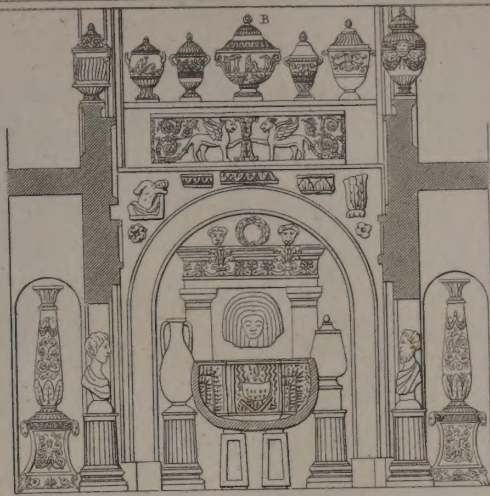
Perspective View of the Museum:
HOUSE OF JOHN SOANE—LINCOLNS INN FIELDS.

London, Published Jan^y 1837, by J. Briston, Barcon Street.

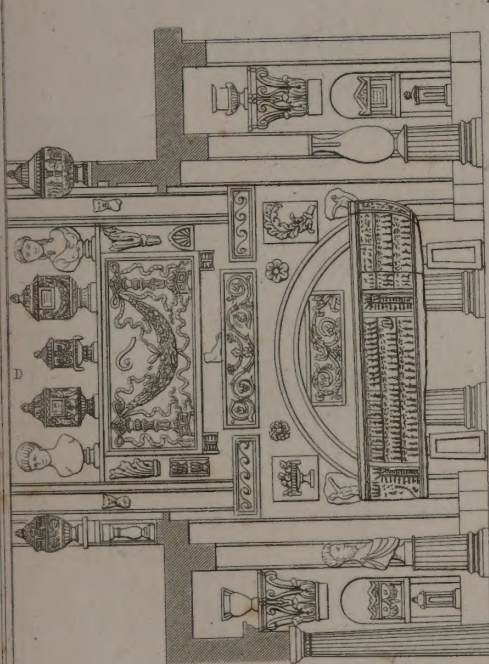
W. Dobbin Sc.

Printed by H. B. D.

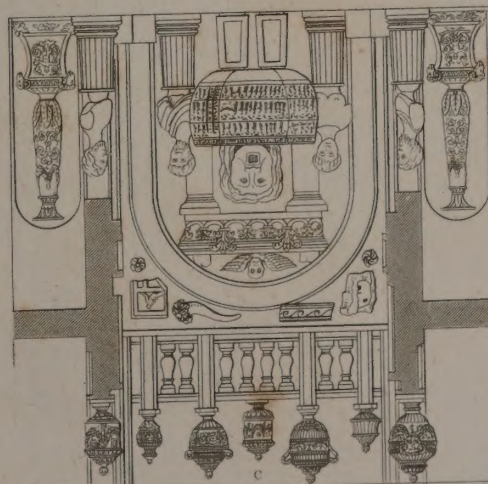
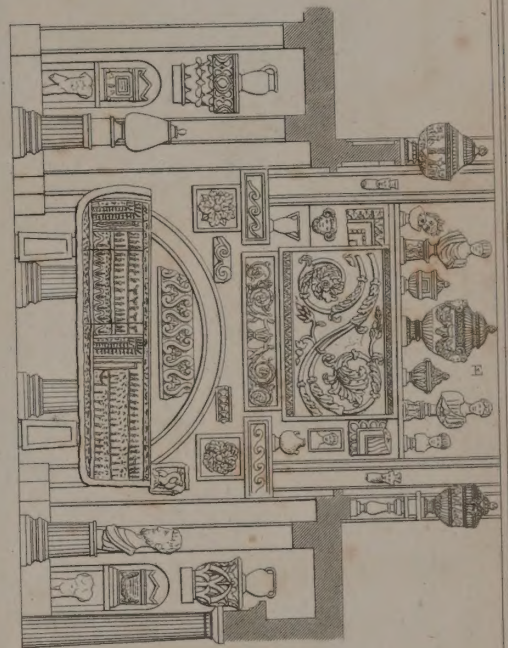
Kearney del.



Scale to the elevations
12 ft. 10 feet



Scale to the plan
12 ft. 10 feet

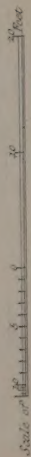


Plan & elevations of 4 sides of Sarcophagus Room.
HOUSE OF JOHN SOANE, LINCOLN'S INN FIELDS.

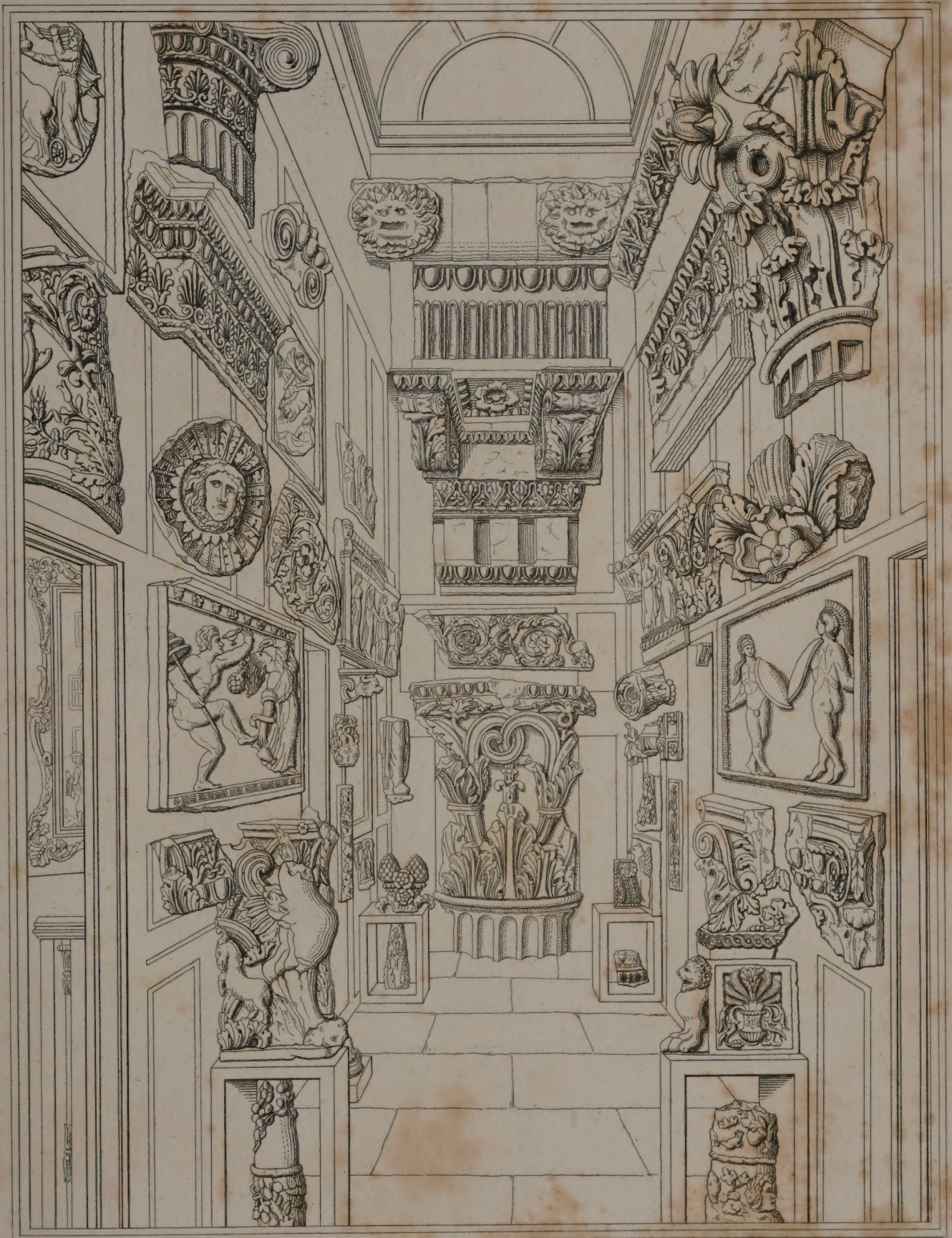
H. Shaw sc.

Printed by D. Colver & Co.

London, Published Jan^y 1, 1827, by J. Britton, Burton Street.



Printed by Hayward.

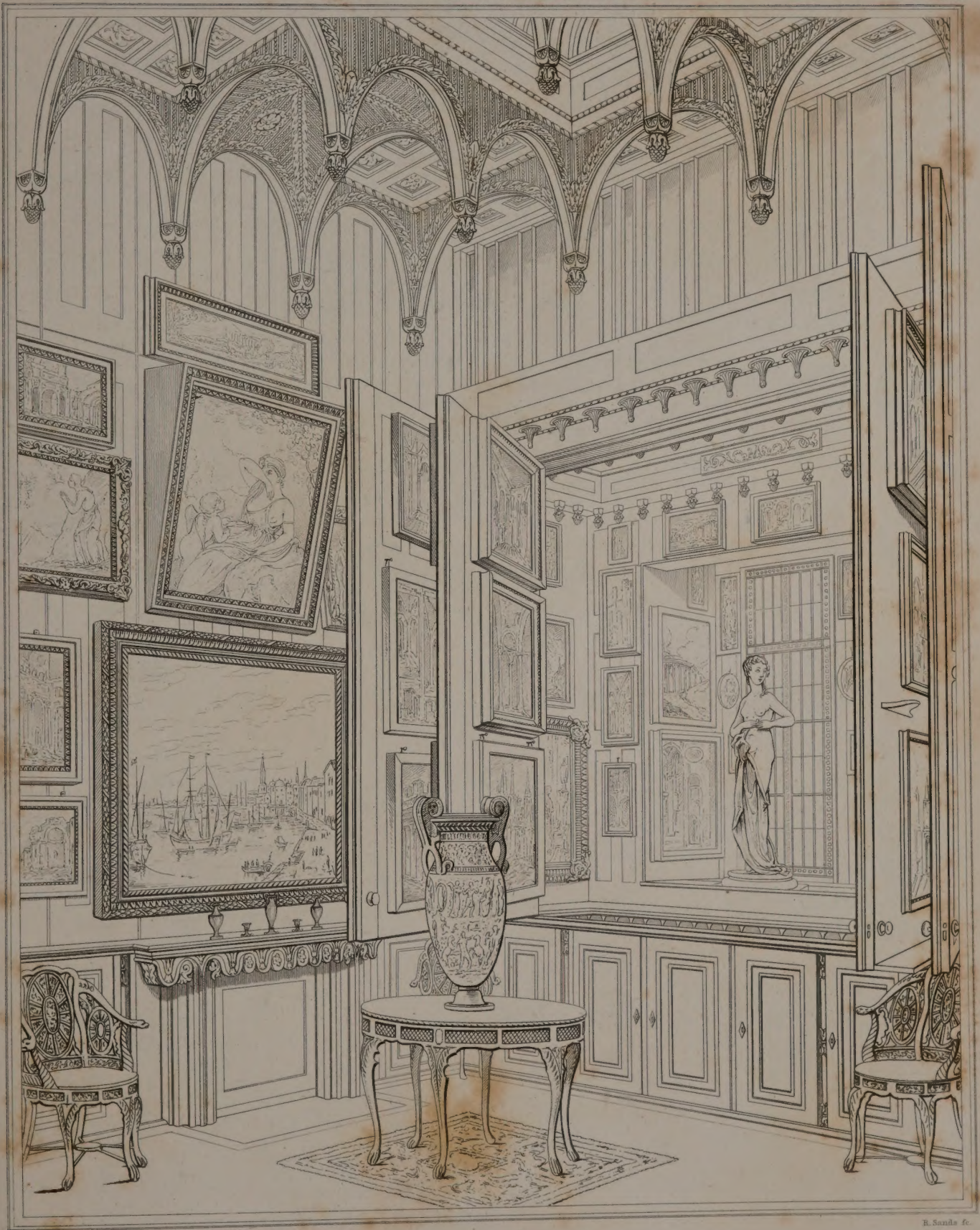


Vestibule to Picture Gallery
HOUSE OF JOHN SOANE... LINCOLN'S INN FIELDS.

Drawn & Engraved by H. Shaw

Printed by E. & S. G. & Co.

London, Published Jan^r 1827, by J. Britton, Barton Street.

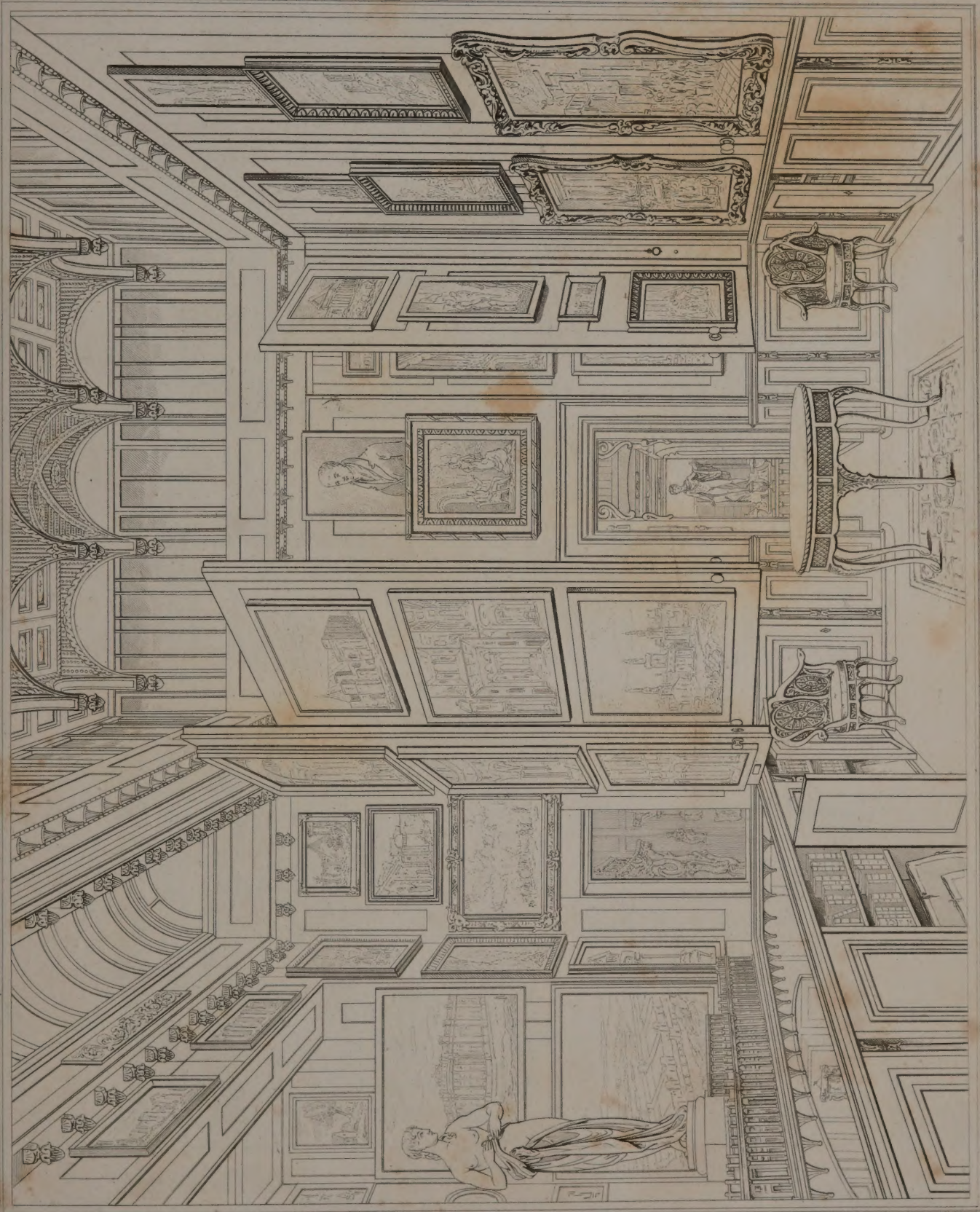


C. Moore del.

R. Sands sc.

Picture Cabinet, looking S.E.
HOUSE OF JOHN SOANE.—LINCOLN'S INN FIELDS.

Printed by Hayward.

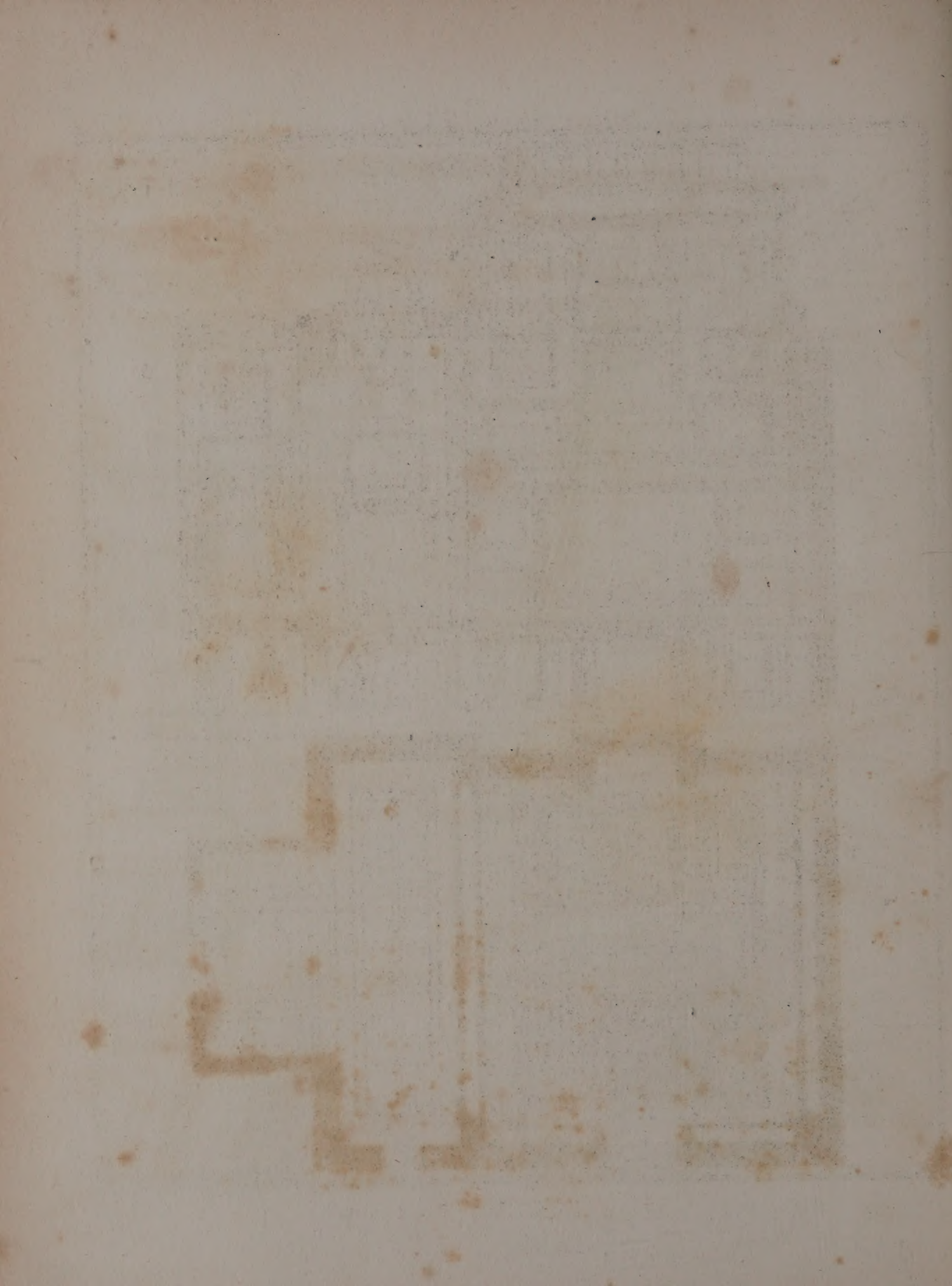


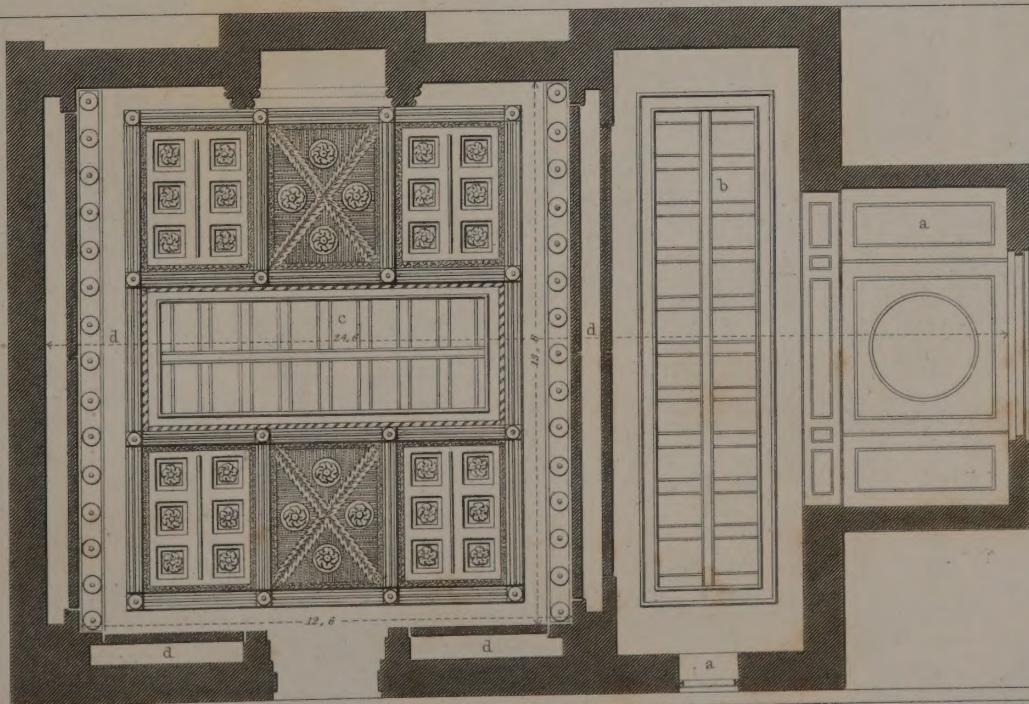
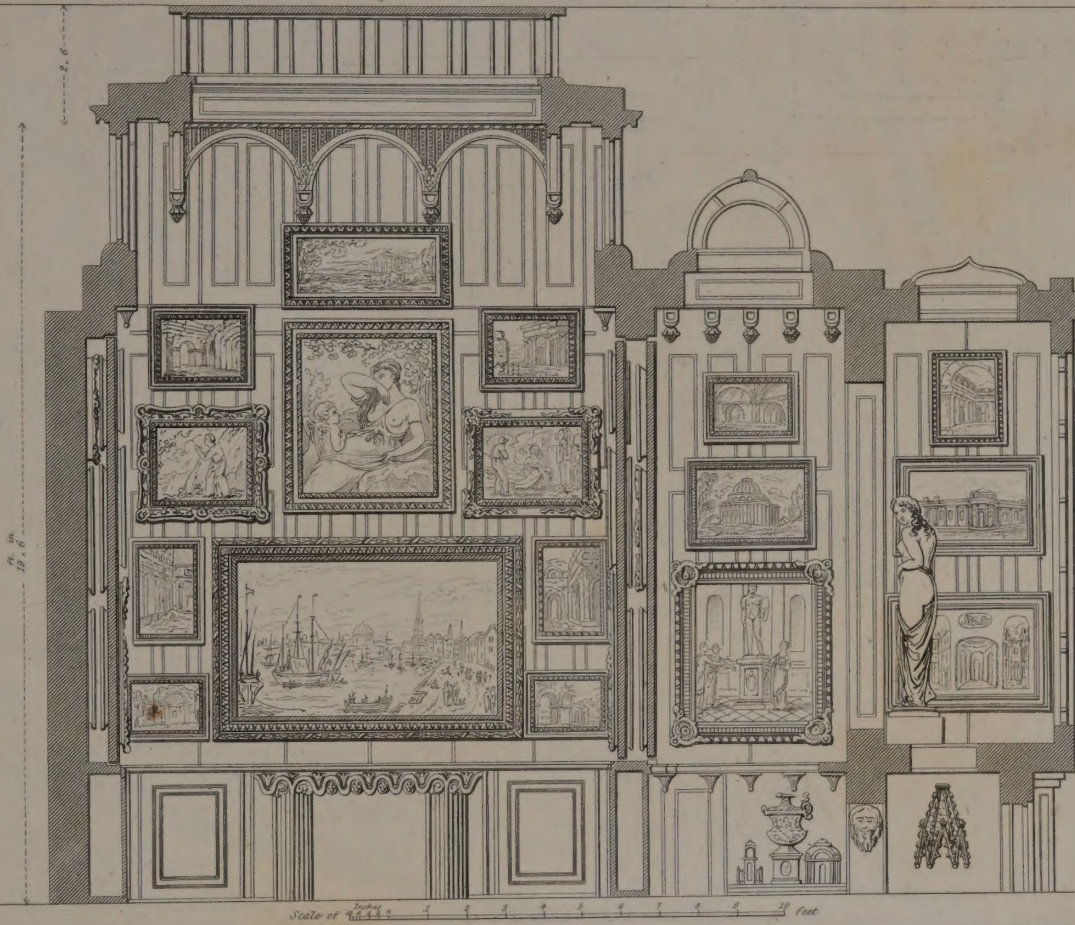
Armistead del.

Picture Cabinet... looking West.

HOUSE OF JOHN SOANE, LINCOLN'S INN FIELDS.

Scilla fec.



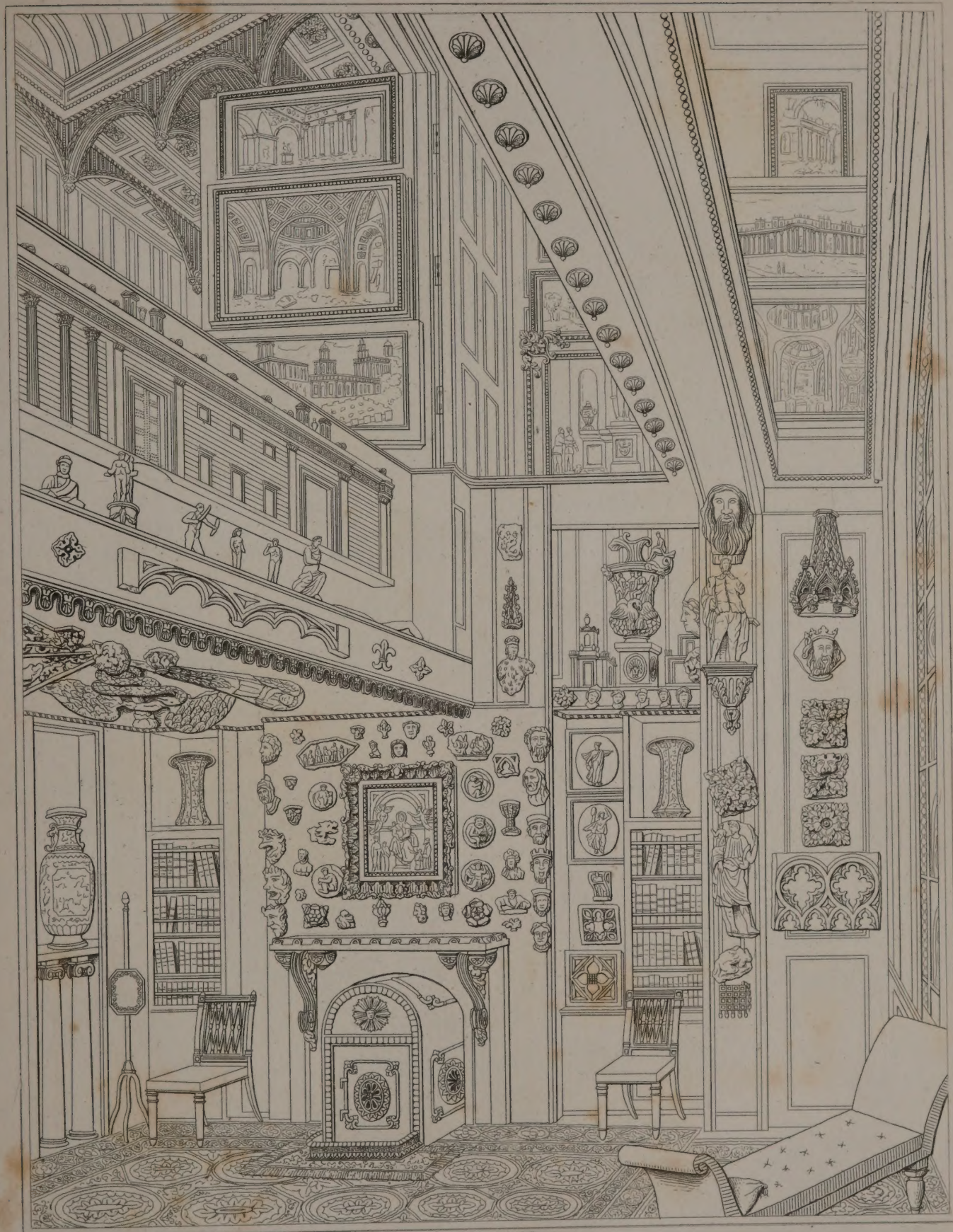


Picture Cabinet, Plan & Section.
HOUSE OF JOHN SOANE, LINCOLN'S INN FIELDS.

R. Sandie sc.

Printed by Heywood

London, Published Jan^y 1. 1822, by J. Britton, Burton Street.

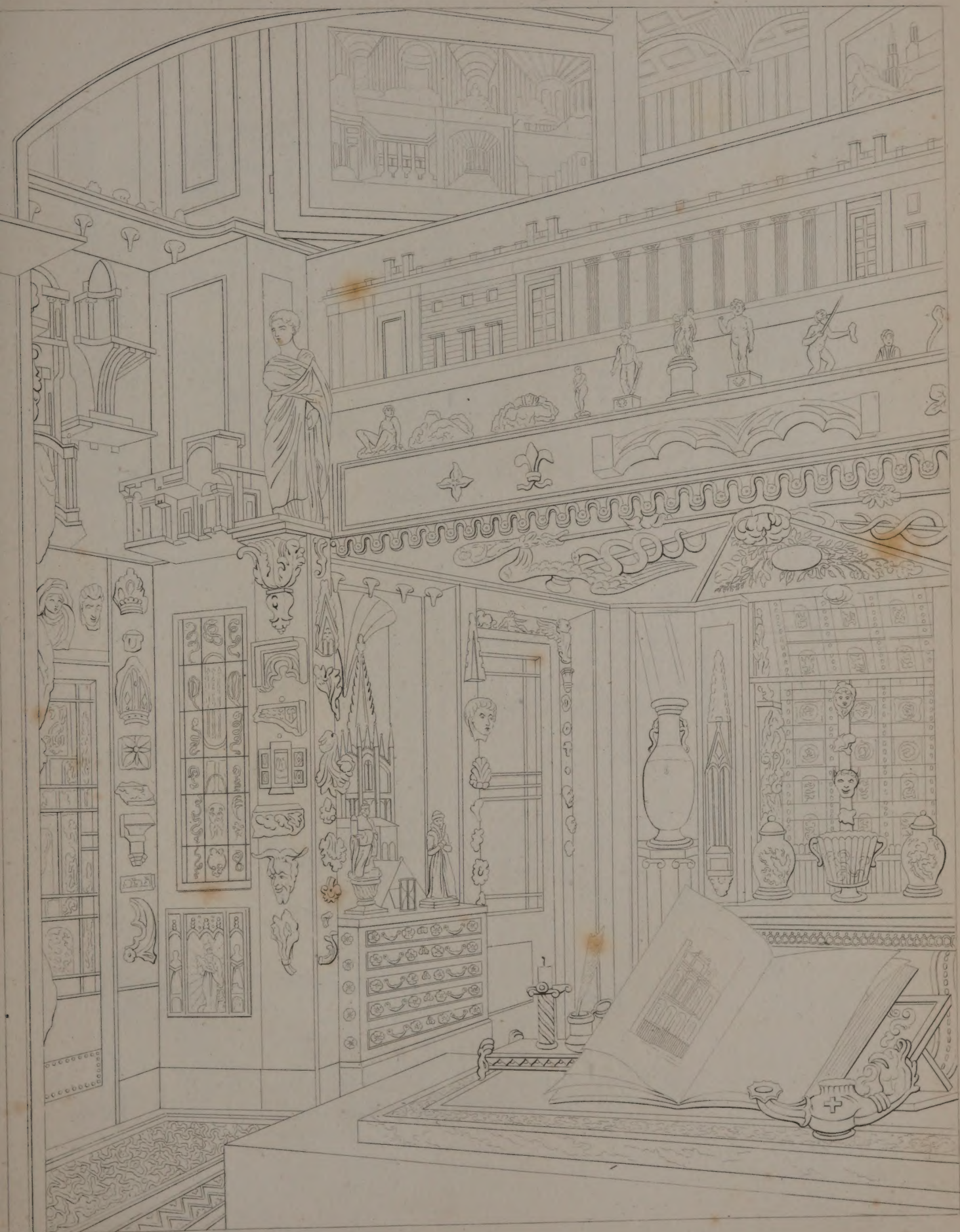


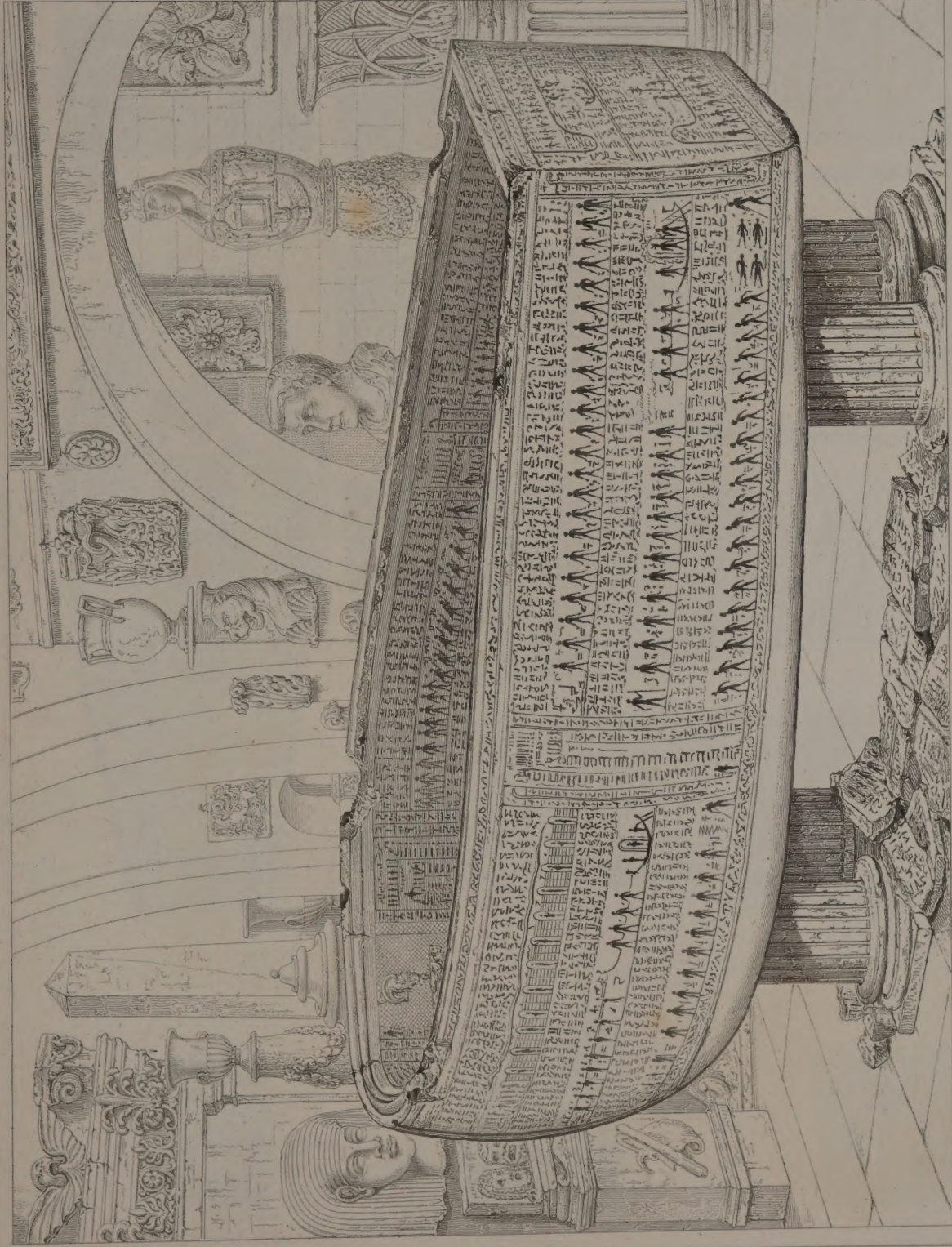
Drawn & Engraved by H. Shaw.

View of the Monk's Room, looking East.
HOUSE OF JOHN SOANE. LINCOLN'S INN FIELDS.

Printed by Curran & Son.

London, Published Jan^y 1, 1821, by J. Britten, Burton Street.





Exhibited 1801

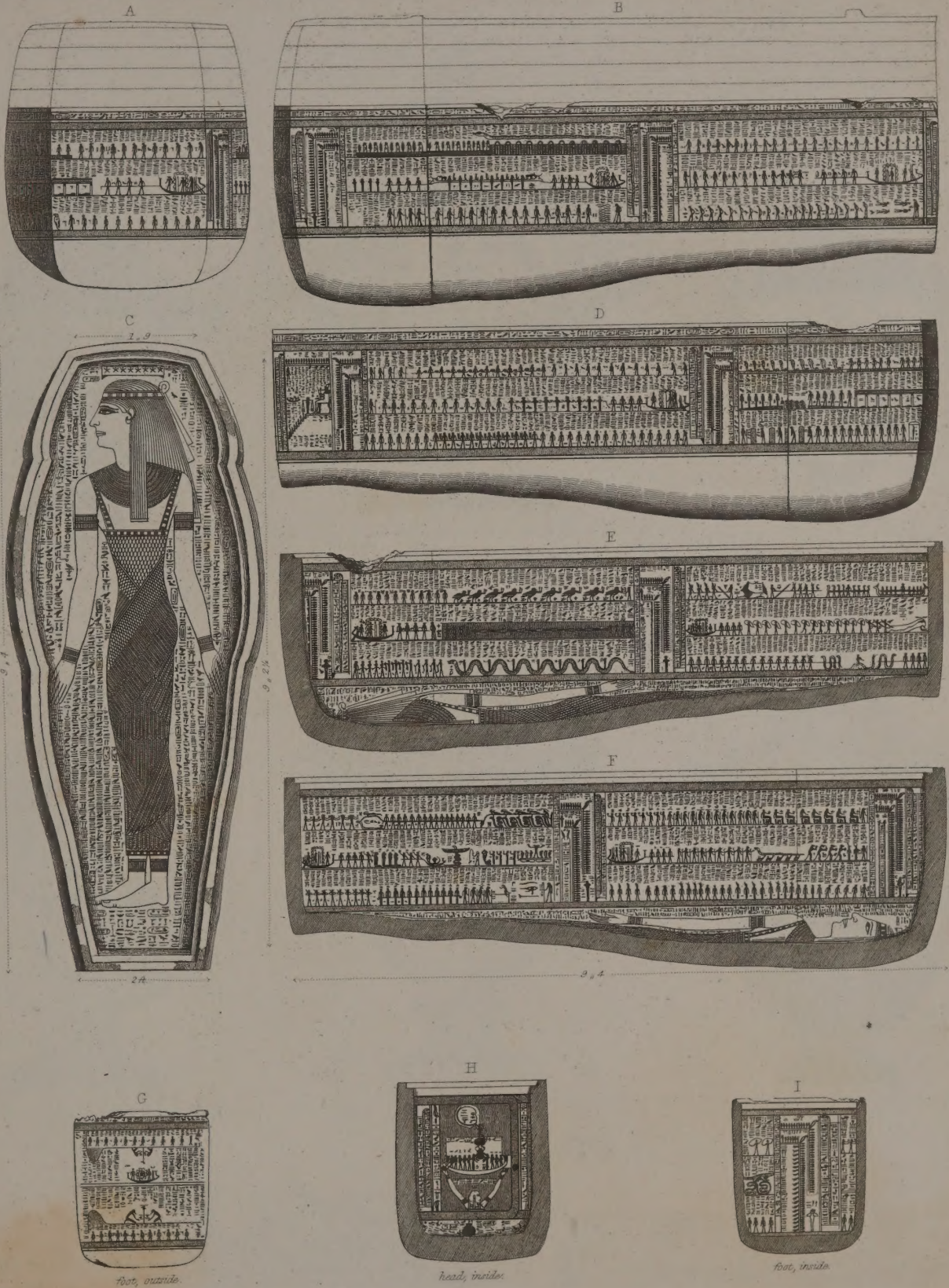
Egyptian Sarcophagus &c.

HOUSE OF JOHN SOANE, LINCOLN'S INN FIELDS.

J. Le Roux Sc.

Engraved by R. Wallcut.

London, Published Janr 1. 1802 by J. Britton, Burton, Street.



Drawn & Engraved by Deeble.

Elevations &c. of an Egyptian Sarcophagus in the
HOUSE OF JOHN SOANE, LINCOLN'S INN FIELDS.

Printed by Eyrewood

London, Published Jan^y 1 1827 by J. Britton, Burton Street.



A



B



C



D



E



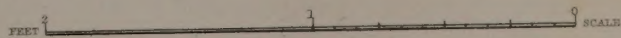
F



G



H



Antique Marble Urns.
HOUSE OF JOHN SOANE...LINCOLNS INN FIELDS.

H. Shaw del et sc.



A

B

C



D



E



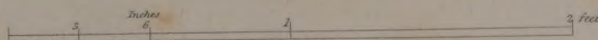
F

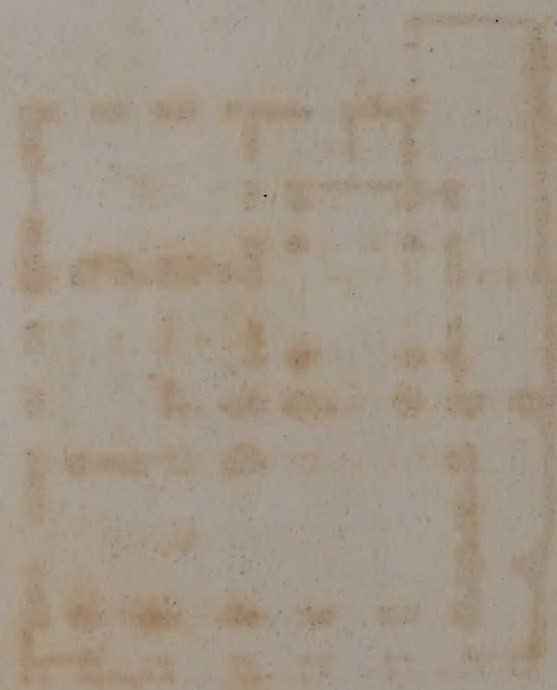


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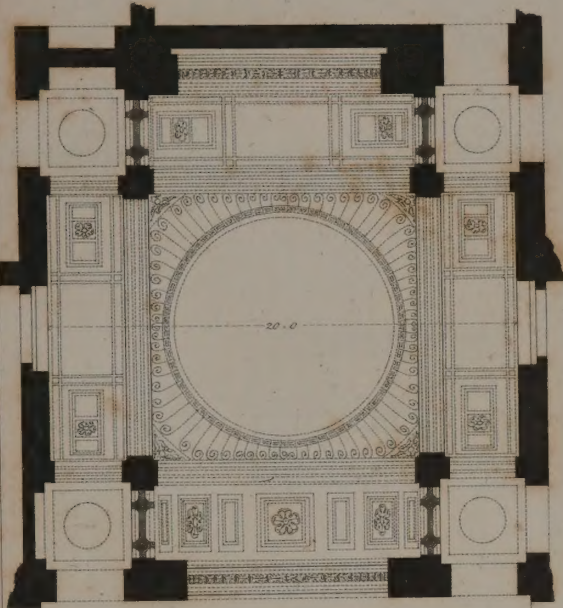


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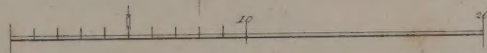
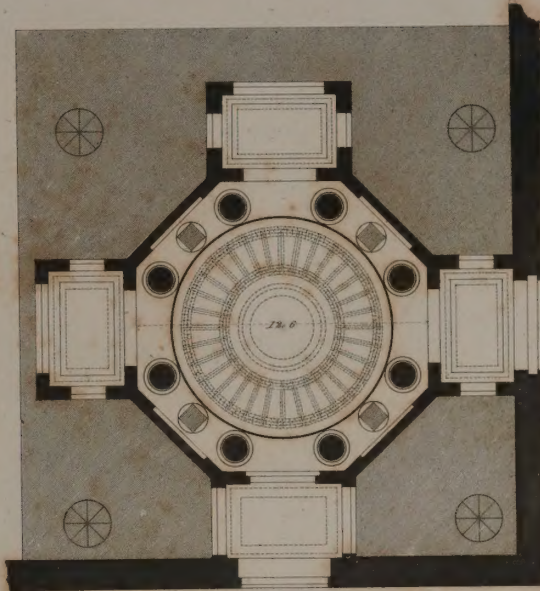




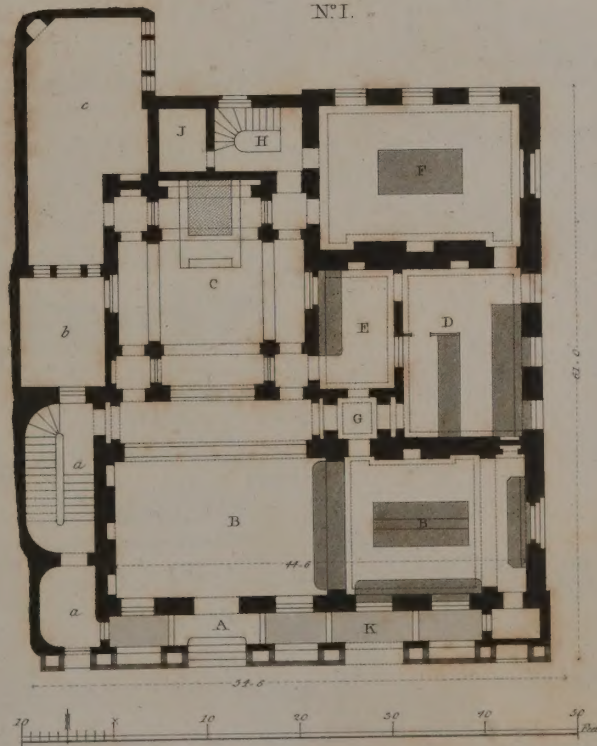
N° II.



N° III.



N° I.



O. Wightwick. del.

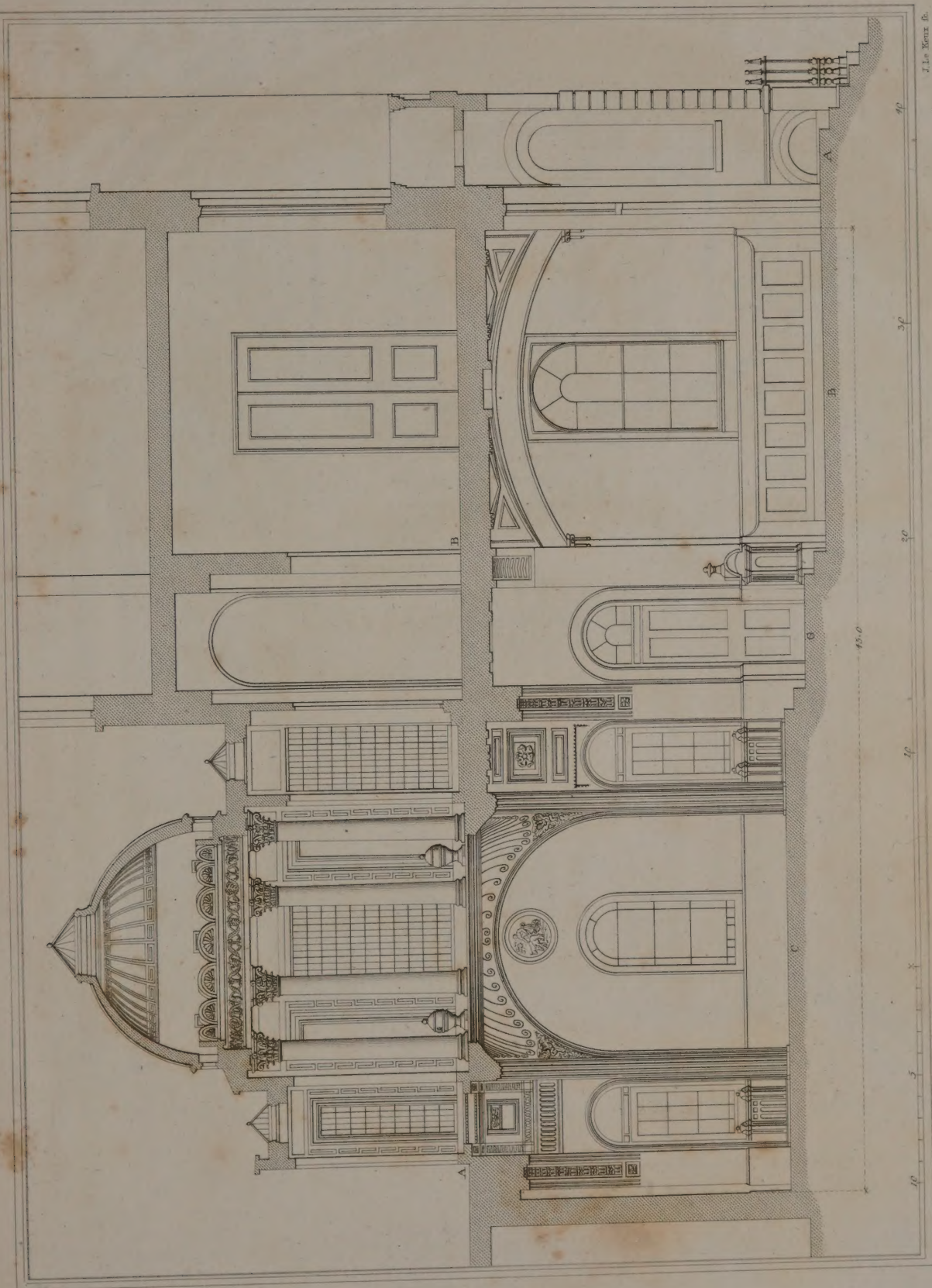
J. Le Keux. sc.

NATIONAL DEBT REDEMPTION OFFICE, OLD JEWRY, LONDON.

N° I. Plan of the Ground Floor, Offices, &c. N° II. Enlarged Plan of Dome Room.
N° III. Enlarged Plan of Dome at A.B. see PL. II.

Printed by Hayward.

London, Published June 1. 1837, by J. Britton, Burten Street.



α. Wright del.

NATIONAL DEBT REDEMPTION OFFICE; OLD JEWRY, LONDON.
Section through Hall, Dome, &c.

London. Published June 1844, by J. Bohn, Burden Street.

Drawn by Hayward.



G. Wightwick del.

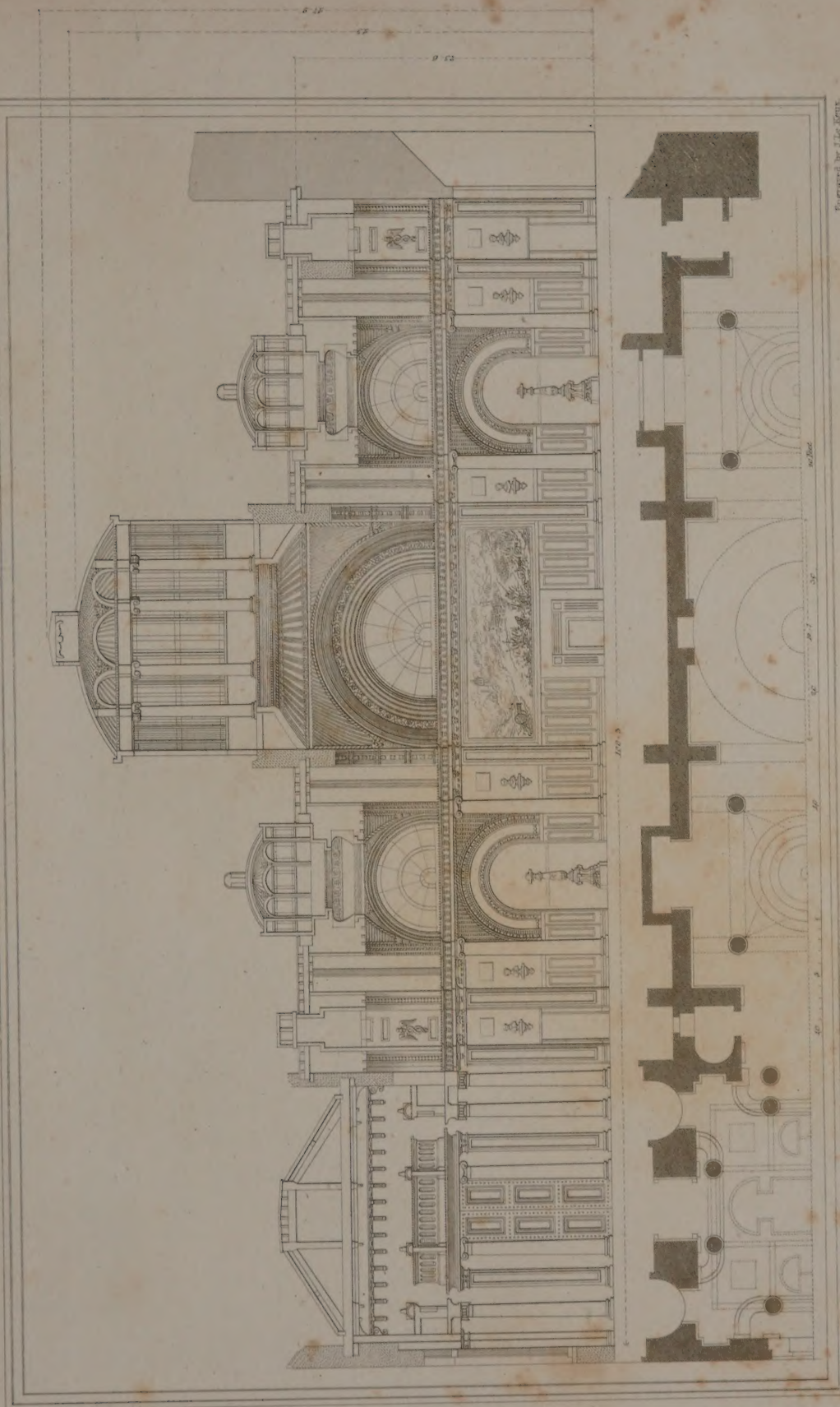
J. Le Keux sc.

NATIONAL DEBT REDEMPTION OFFICE.

View of the Dome & Vestibule.

Printed by Eyre & Co.

London, Published June 1. 1827, by J. Britton, Burton Street.



Drawn by J. Le Roux

Royal Gallery to the
HOUSE OF LORDS.

London, Published May 1813, by J. Bohn, Broom-Street.

Printed by Bohn & Co.



Drawn by T. Wyatt.

Engraved by J. Le Keux.

View of the Royal Gallery to the
HOUSE OF LORDS.

Printed by Barrett & Son.

London, Published May 1. 1827 by J. Britton, Burton Street.

placing his large collection of books in a separate department of the British Museum, bequeathed them to the Bodleian library at Oxford. There they are rarely resorted to, and consequently of little use; here they would have been in daily requisition, and have proved highly beneficial to the public. Of the Dulwich Gallery I wrote a short account, for my esteemed friend Mr. Bray, to introduce into his last volume of the History &c. of Surrey.

Two drawings of Views in India, by Hodges; several drawings by Clerisseau; one by Barratt; another by Turner; a picture by Angelica Kauffman; four by Piranesi, and numerous others.

Of the Books in this collection it will be foreign to the intention of this essay to enter into any thing like a Catalogue Raisonné. The library is very extensive, and contains a fine and very valuable collection on Architecture, in particular, as well as on the other branches of the fine arts. Not only all the works of the English authors, but most of the valuable writings and illustrations of the Italian, French, German, and even Russian artists and literati are assembled together here.—Mr. Soane has also many original drawings and manuscripts by Italian and French artists, by Inigo Jones, Sir Christopher Wren, Sir John Vanbrugh, Sir William Chambers, &c.; besides several volumes richly illustrated.

NATIONAL DEBT REDEMPTION OFFICE, OLD JEWRY,—AND THE ROYAL GALLERY TO
THE HOUSE OF LORDS.

As connected with the subject of interior decoration, and as examples of Mr. Soane's style of design in architectural compositions, it has been thought proper to introduce, in this place, illustrations of the *National Debt Redemption Office*, and of the Royal Gallery to the House of Lords. The former of these buildings has been selected rather as exhibiting the more striking peculiarities of the architect's style, than as a specimen of his best works. There is undeniably much that is fanciful and beautiful in the arrangement, and much that is both original and tasteful. This will be apparent even to the uneducated eye, on examining the plans, section, and the view, annexed. The plan of the ground floor, No. 1.; of the dome-room, or inner vestibule, No. 2.; and of the dome itself, No. 3, are evidences of an inventive and poetical mind, eager to discover novelty, and to produce pleasing and impressive effects. The arrangement of the plan provides for all the accommodations of the establishment; and at the same time invests a public office with the beauties of

architecture. It must be borne in mind, that the dome-room, No. 2, was not designed merely as a vestibule or hall to the principal rooms, but was destined to receive a colossal bronze statue of the late Mr. Pitt, that celebrated financier and statesman. This is seated on a pedestal at the end of the room, facing the doorway, and occupies a large portion of the apartment; but has not been shown in the section, as it would interfere with the architecture. By examining the section and the perspective view, we perceive abundance of decoration, and of enriched design in the dome-room, whilst the vestibule, B, and office on the right, seem bare and plain; but the two latter are for business, for the reception of all classes of visitors, and therefore ornament would be irrelevant. Yet this entrance appears in the section too plain to accord with the embellishments of the inner vestibule, and its beautiful peristyle and dome. We are by no means averse to bold contrasts in architecture; on the contrary, they often produce brilliant effects, similar to abrupt transitions in music: still, even in contrast, at least in the artist's sense of the term, some principle of unity and agreement ought to be always recognizable.

The Gallery to the House of Lords, and the stair-case* attached to it, are by far more successful specimens of Mr. Soane's style; and although they exhibit much that will perhaps be stigmatized as dangerous innovation, by the advocate for routine and precedent, they must be allowed, in spite of theories, to display great picturesque feeling, and skill in the adaptation of novel and striking forms of embellishment. Here is, unquestionably, much that might be proved to be contrary to all authority and practice; and likewise a mixture of styles that at first appears totally incompatible with each other, and yet the result must be allowed to be not only decidedly novel, but highly fascinating. Persons who are hostile to all innovation may reprobate this system of florid embellishment, as being utterly at variance with the models which are recognised as standards of architectural excellence. It would occupy too much space to discuss how far innovation is allowable, or whether it be an utterly hopeless attempt to endeavour to engraft new forms, and new modes of decoration, upon that style of architecture which has the orders of antiquity for its basis; we must, therefore, content ourselves with making a few remarks on the principal features of the design.

* A section and view of this staircase will be found in the "Illustrations of the Public Edifices of London."

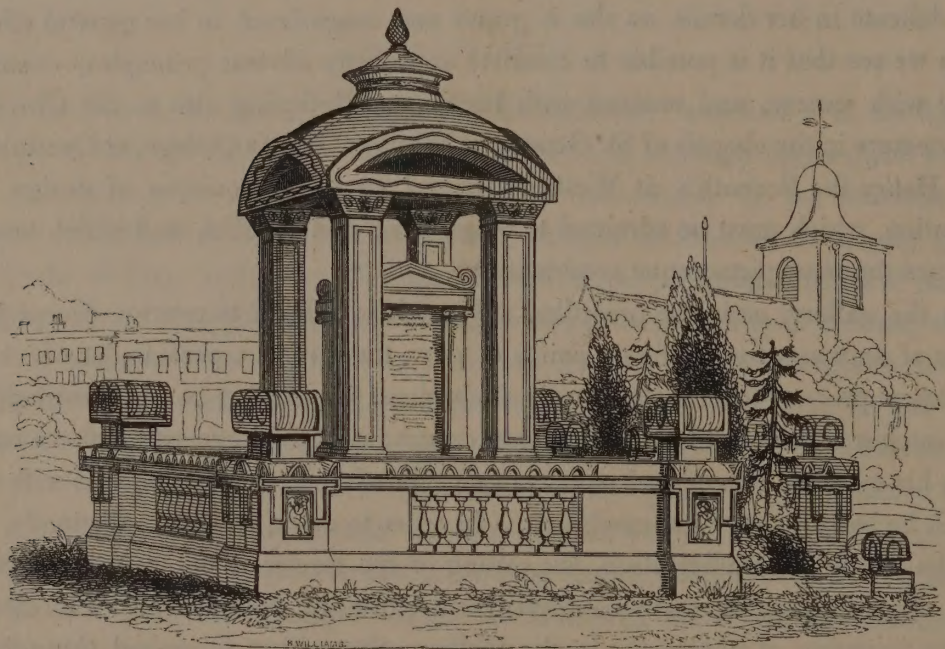
This Gallery may be considered as divided into four compartments, of which that to the south, separated from the others by columns, forms a kind of vestibule, at the top of the staircase. Each of the other three divisions has a lanthorn dome, with windows of stained glass. These features are very pleasing, and are varied not only in their dimensions and embellishments, but in the form of their construction, in which latter respect they exhibit striking novelty of design. The whole surface of the ceiling, and in some places that of the wall itself, is covered with ornamental flutings and other decorations; yet notwithstanding the excessive richness of most of the features, and the exuberance of detail we here meet with, that luxuriance is so continuous, that instead of cutting up the design into patches, it possesses a great degree of unity, and the eye is no more fatigued or perplexed than if the walls had been cased with veined marble; neither does this richness of surface interfere with the general masses of light and shade, any more than the intricacy and minuteness of foliage prevents breadth of effect in landscape. In fact the architect may here be considered as taking Nature herself for his prototype, who is as minute and delicate in her details, as she is grand and magnificent in her general effects. Thus we see that it is possible to combine apparently adverse principles,—namely, unity with variety, and contrast with harmony. Referring also to the Christian architecture in the chapels of St. George, at Windsor, King's College, at Cambridge, and Henry the Seventh's, at Westminster, we see a gorgeousness of design and execution, which must be admitted to be pleasing and fanciful, and which tend to produce the most picturesque combinations.

In the gallery, as in the preceding subject, it is difficult to convey, except by a series of drawings from different points of view, the various aspects under which the apartment presents itself as the spectator advances. On passing from the vestibule, he first catches a glimpse of one of the lesser domes; next the large central dome bursts upon his eye, and is rendered more imposing in effect by being compared with that which he has just been contemplating. In order to mark, still more distinctly, the vestibule from the Gallery itself, the ceiling of the former is flat, and ornamented with very rich pannels, and a cantiliver cornice of novel design, whilst the columns are in imitation of porphyry: in the Gallery, the ceiling is arched throughout, and the columns are of scagliola, resembling *Sienna* marble. It may be observed, too, that in the Gallery there is a pannelled dado painted in imitation of wainscot, thereby harmonizing with the colour of the columns. The doors are at once simple but magnificent. Taken altogether, and considering that it is indebted solely to its architecture for its effect, being totally destitute of the ornamental appendages

of furniture, &c. this Gallery is one of the most original, striking, and tasteful compositions with which we are acquainted.

Those who may be desirous of examining, more in detail, the designs of the architect, whose private collection we have endeavoured to illustrate, and whose principles of composition, &c. we have attempted to point out, will find much to admire in the Bank of England, in the Law Courts, at Westminster, in the Council Office, Parliament Street, &c.; engravings of which are published in "*Illustrations of the Public Buildings of London.*" The following *Wood Cut* represents a sepulchral monument raised to the memory of Mrs. Soane, and combines at once the characteristics of sculpture and architecture.

[Preparing for publication, to correspond in size with the present volume, but of greater extent, "ILLUSTRATIONS OF THE ARCHITECTURE OF THE BANK OF ENGLAND, with historical and descriptive Accounts of that noble Edifice, and of the Origin and progressive Enlargement of the Company," &c.]



FINIS.





